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Music
'Save us, O Lord.' Anthem by C. S. Lang.

Frederick Woodhouse and Intimate Opera

By CHARLES STUART

IT is twenty-one years this month (April) since Frederick Woodhouse and Geoffrey Dunn, joining talents, energies and free time, launched the joyous and scholarly entertainment which is now known in two hemispheres as Intimate Opera.

Scholarship, a frightening thought for the average theatre-goer, has been there undeniably from the start, but is so lightly and stylishly worn as never to panic the box-office. I.O. repertory is in part the gay fruit of furrowed brows in the British Museum reading-room where, to mention three works out of many, Mr. Woodhouse and Mr. Dunn disinterred the forgotten scores of 'Thomas and Sally' (Arne), 'True Blue' (Henry Carey) and 'The Grenadier' (Dibdin). Librettos had to be touched up, cut down or rewritten to fit the standard I.O. team of lyric soprano, tenor and baritone. Figured basses had to be expanded and clothed. As we would say today, the music had to be realized, a term which did not have quite the currency around 1930 which it has today. At the time Mr. Woodhouse never realized that he was realizing.

The original trio, playing against curtains, with solo piano accompaniment and a minimum of props, were Mr. Woodhouse, Mr. Dunn and Margaret Ritchie. In 1936 Miss Ritchie was succeeded by Winifred Radford, daughter of Robert Radford, a basso affectionately remembered by the generation which let the British National Opera Company die on its hands. Miss Radford scribbled as well as sang: it was she who so neatly Englished two Offenbach trifles, 'The Bachelors' Bond' and 'Jacques and Jacqueline', and an eighteenth-century Italian piece, 'The Musick

Master', whose music is attributed, not without dissentients, to Pergolesi.

First Mr. Dunn, then Miss Radford, left Intimate Opera in the forties and are now busy in other fields, the former as actor-producer, Miss Radford as a specialist in costume recitals. Mr. Woodhouse remains with the Society, keeping a parental eye on the stylistic traditions of an outfit which, although its organization has changed with the times, retains much of its early-thirties flavour and charm.

After twenty-one years of I.O. touring, on top of much other work, Mr. Woodhouse is brisk and bright of eye. His baldness is fringed with grey, but there is nothing greying about his stagecraft and singing. The other day I looked in on a production-rehearsal of 'Love in a Coffee Cup', as I.O. names its version of Bach's 'Coffee Cantata'. Mr. Woodhouse was in charge. In the tenor's absence he gave a tolerable falsetto sketch of bits of the tenor part, and, for demonstration's sake, acted samples of all three rôles in turn, flitting with aplomb from Heavy Father to Romantic Lover, from Romantic Lover to Romantic Beloved.

It is one of Mr. Woodhouse's notions that scenery and stage lighting, good enough things in their way, do not matter much in the last analysis. Certainly, Intimate Opera, in its tours of the remoter corners of Britain, has often had to get on without both. The thing that counts in Mr. Woodhouse's view is the dramatic power latent in words and music. Sing the music musically. Enounce the words as if they mean something. Subject to these provisos you can create an illusion of theatre



[Photo supplied by *The Times*

Keturah Sorrell and Stephen Manton in Arne's 'Thomas and Sally'.

in a kitchen, or a barn, or a vestry if need be. And so it was the other day in this Marylebone rehearsal room, a spartan box of a place like all rehearsal rooms, with upright piano jangling in the farthermost corner, used tea cups on the shelf over the gas-fire, and melancholy wall mirrors which day after day reflect the hopes, perplexities, joys and suppressed tears of assorted singers, dancers, actors, managers, backers.

As the Heavy Father, his own rôle in the Bach piece, Mr. Woodhouse frowned, boggled and shook his head so vehemently that his cheeks waggled in a comical way. In this and certain other parts he has an aggressive stance which is peculiarly his own: legs apart, fists clenched and elbows back as though he has a mind to give someone a thrashing. On these occasions the most mobile and meaningful pair of eyebrows since George Robey's heyday lower like a stormcloud and make us shake in our shoes. Not that he means it, of course. The Heavy Father of Mr. Woodhouse encases the statutory heart of gold. By the time the curtain comes down we see that

the bluster and choler are among droller aspects of an amiable and soft-hearted character.

At Marylebone he was wearing a bow tie and a pin-stripe suit. No matter. After a couple of minutes I saw everything: the wig, the snuff-box, the knee-breeches, the full-skirted eighteenth-century coat which are indigenous to the part. It is true I have seen Mr. Woodhouse on the stage actually wearing these things, but I am sure that without any such priming I should have imagined them from scratch. Mr. Woodhouse had turned a bleak rehearsal room on a raw Marylebone morning into an eighteenth-century German salon, not merely by the exuberance of his acting, but also by his fluent singing of J. S. Bach's vocal line.

About his voice Mr. Woodhouse talks in a detached and faintly amused vein. A strictly utilitarian baritone, he calls it. At Trinity College under the late John Hutchinson and privately under the same teacher around thirty-five years ago, he underwent *bel canto* training and has brought out singers himself, Geoffrey Dunn being among his early pupils. From the

twenties onward he was singing in 'Messiahs', Matthew Passions and B minor Masses far and near. On the concert platform he has compiled impressive records. Example: in twenty-three years he has sung in the 'Messiah' for the Plymouth Choral Union on twenty-two Good Fridays.

Nevertheless Mr. Woodhouse insists, perhaps jocosely, that congenitally he is an instrumentalist. His great-great grandfather played the piano for George IV and his court at royal concerts in the Pavilion, Brighton, where a perpetual buzz of small talk used to drown excerpts from Haydn's 'Creation' and the like. His grandfather played a church organ in Yorkshire, his father the trumpet alongside the legendary John Solomon (b. 1856 and with us still), his brother, the late Charles Woodhouse, the violin as leader of the old Queen's Hall Orchestra and of his own string ensemble. If there is anything in heredity, coupled with family tradition, Mr. Woodhouse must at this rate have instrumental music in his blood stream.

Still, whether he likes it or not, he is first and foremost a singer, and a good singer at that. There is nothing out of the way about the texture of his voice. It has never been hard to find plummier baritones. The really exceptional thing about Woodhouse's singing is its rhythmical cleanliness and vitality. He chisels his syllables with precision. And he is always on the note. In part these good things are a natural gift. In part they come of self-training. The important thing is that they fit the needs of Intimate Opera as glove fits hand. Indeed, Intimate Opera was primarily a by-product of Woodhouse's personal talents and those of Mr. Dunn. Happily, the two founders have been able to show others the way. With Mr. Dunn already elsewhere and Mr. Woodhouse himself bound to retire some day, Intimate Opera is very much a going concern and, provided the repertory is suitably refreshed, has a reasonable chance of diverting our children much as it diverted us.

Let us take a further look at the founding and formative years. Before he and Geoffrey Dunn went into double harness Mr. Woodhouse was already

a seasoned man of the theatre. On the 'legitimate' stage he had created Brother Juniper, the 'holy fool', in the Franciscan plays of Laurence Housman at the Glastonbury festival, where also he sang in Rutland Boughton's operas soon after the Kaiser's war. (His playing of the countryman Hod in Boughton's 'Lily Maid' is remembered by many a discriminating opera-goer a generation after the event.) Early in 1930 Geoffrey Dunn had left the Royal Academy and was looking for a job. In Mr. Dunn's portfolio was his own deft translation of Mozart's 'Bastien and Bastienne', which he had produced at the Crouch festival of 1927. At the same time Mr. Woodhouse was polishing his adaptation of 'Thomas and Sally'.

When they put their heads together the same thought occurred to them: 'B. and B. runs for forty-five minutes, T. and S. for thirty. Let's couple them in the same programme with one or two make-weights and try it on some nice, attentive dog.' The make-weights chosen were



[Photo by John Vickers]

Frederick Woodhouse in 'The Dust-Cart Cantata', adapted from an anonymous burlesque (1735) in which the conventionalities of eighteenth-century opera are parodied.



[Photo by John Vickers]

Winifred Radford and Roy Ashton in 'The Music Master',
attributed to Pergolesi.

two groups of costume songs, one for Mr. Woodhouse, one for Mr. Dunn, and a dramatic morsel called 'Ninety Bright Guineas' which Mr. Dunn concocted from English folk-songs. The nice, attentive dog was the Royal Arsenal Co-operative Society. The first performance of Intimate Opera took place on the night of 1 April 1930 in a small hall over the Society's store in Tooting High Road. The dog was highly pleased, and so were the singers. For a time Mr. Woodhouse, Mr. Dunn and Miss Ritchie worked cautiously and tentatively, confining their efforts to co-operative halls south of the river. In 1931, however, they were scouring the provinces, winning high approval in the Home Counties, Yorkshire and the Midlands alike.

Public schools and music clubs were the staple of early business. Some of the clubs were in small towns where opera had hitherto been an improbable traveller's tale. Often there was nothing resembling a stage. The trio played on platforms with improvised lighting and makeshift curtains on rings that worked with a hiss and a rattle at the end of each operatic tabloid. When the trio were lucky enough to find a stage it often turned out to be a museum piece. In a Suffolk market town they sang before a grilling row of gas foot-lights, genuine fishtail burners which probably dated back to Macready. Two suitcases of costumes, no scenery and the most modest bundle of props imaginable were the iron rule. The tours were instructive, amusing and increasingly popular; but, as they did not bring

in much money, not much money was spent on them. Intimate Opera seems to have been about the only lyric team in our stage history to write its own librettos, do its own musical editing, sing its own material and, up to a point, tailor its own dresses. The last point is not to be taken too literally, but it is the fact that some of the eighteenth-century costumes which Woodhouse wears to this day were made by Mrs. Woodhouse most of twenty years ago.

During the early years they did not play more than fifty nights a year (as compared with anything up to two hundred nights at present). Even so, the repertory had to be extended. There was more rummaging among old collections at the British Museum, more retailoring, rewriting or touching-up of old librettos, more editing and adapting of music with life latent in it beneath the layers of library dust. Geoffrey Dunn's pen was especially industrious and gay. Mr. Woodhouse speaks warmly of his genius as an operatic resurrection man, as also of Winifred Radford's work in the same field. In came 'Every Maid her own Mistress' (after Pergolesi's 'La Serva Padrona'), 'The Musical Courtship' (music by James Hook), 'The Grenadier' (Dibdin), 'True Blue' (Henry Carey), 'Love in a Coffee Cup', the Offenbach pieces, 'Acis and Galatea' (Handel) and three Purcell revivals or reconstructions—'Colin and his Wife', the 'Timon of Athens' masque and 'Don Quixote'. The latter is the only work of tragical cast in a repertory which, on the whole, assumes that operatic conventions are things

which should be indulgently smiled at. It is not my purpose here to reel off the entire catalogue of I.O. productions. What I do want to underline is the repertory's quality, the gamut it covers of sentiment, comicality and stylized romance.

The music is always good and sometimes pre-eminent of its sort. It has been 'realized' and adapted with sure taste. Two pitfalls have been avoided. Intimate Opera, which might easily have been both, is rarely precious and never dull. And, despite its emphatically English flavour, it is no sealed book to the non-English. The original trio successfully toured Spain a few months before the outbreak of the Civil War. When the curtain went down on 'Thomas and Sally' in the crowded opera house at Valencia, Woodhouse heard a disturbing noise. 'They're hissing us', he said. Nothing of the sort. The excited crowd was shouting 'Bis, bis!'

The Americans first showed their liking for I.O. in 1938, when, for reasons which are still a puzzle, an impresario found it worth his while to pay Mr. Woodhouse, Mr. Dunn and Winifred Radford first-class

passages to play a mere fortnight at the Little Theatre, Broadway, with insignificant odd dates tacked on. It was twelve years before America could take a real look. The 1950 tour, with Keturah Sorrell singing the former Radford parts and Stephen Manton as successor to Geoffrey Dunn, lasted six weeks and took in twenty towns and cities, among them New Haven, Kansas City, Los Angeles, Pasadena, Seattle. Also there were two Canadian bookings: Vancouver and Montreal. Full houses and a cordial press were the rule. For Americans the I.O. visit was excitingly and authentically old-world. They could not have been more pleased if it had been a Queen Anne dower house or a lump of guaranteed Tudor half-timbering touring on rollers.

In America I.O. is known as Opera in Grips, which is best translated as Suitcase Opera. There has, however, been some technical advance since the early days of curtain-sets only. Costumes now pack four or five suitcases, as against two. And now there is usually scenery, exiguous but effective. For America scenic 'cut-outs' or folding screens were



[Photo by John Vickers]
Keturah Sorrell and Stephen Manton in Bach's 'Love in a Coffee Cup' (the 'Coffee Cantata').

specially prepared. When opened out they represented nobleman's park, English village, formal garden and what-not. The pack provided for seven shows and could be carried by one man. In this country a bigger-scale pack of the same sort has long been used for theatres and the bigger halls. What kind of trimmings I.O. can provide on a given occasion depends, of course, on the size and type of platform or stage at their disposal. Audiences here and there still have to be content with a set of curtains. Goblets, top hats, wine glasses, coffee cups and other props are usually carried inside the gold-and-black table spinet used in 'The Musick Master': the thing was designed secondarily as a hold-all.

Twenty years ago I.O. ambitions in the way of accompaniment did not rise above solo piano which, to begin with, was in Norman Franklin's hands; but soon Mr. Woodhouse was scoring his musical texts for harpsichord and anything up to a dozen strings; an ensemble on these lines is always used where local circumstances are propitious. At Leeds Civic Playhouse last year the operas were accom-

panied by a section of the Yorkshire Symphony Orchestra—wood-wind included.

Soon after Hitler's war—which entailed much C.E.M.A. touring of warworkers' hostels and American as well as British army theatres—Mr. Woodhouse decided that I.O. had become too big to continue under his personal ownership: also he felt it would be a good thing if some arrangement could be made for I.O. to carry on without dislocation after his eventual retirement. Hence the present administration. Mr. Woodhouse is still at the helm technically as artistic director; but otherwise the burden is carried by a non-profit-making company in association with the Arts Council, Dr. Sydney Northcote, Mr. Sumner Austin, Mr. Percy Heming and Mr. Robin Orr being the governing body. There are now double casts of talented young singers. While one cast was in America last year another was touring as usual at home. But there are other advantages besides that of being in two places at once. By relieving each other, singers avoid

going stale in particular rôles, and are free to keep their technique and ideas fresh by undertaking work outside I.O. Here is the full list of singers as it stands today: Keturah Sorrell, Helen Cole and Maidi Arnold (sopranos), Roy Ashton and Stephen Manton (tenors), Frederick Woodhouse, Leyland White and Eric Shilling (baritones). Arts Council aid enables I.O. to visit out-of-the-way places which would otherwise be off their beat, and to put on more productions than could be financed otherwise; but on general business—which has always included much touring of public and other schools—I.O. pays its way, so unusual a thing in opera that I suspect the directors must blush apologetically every time they set eyes on a balance sheet.

Administratively, then, there have been signal changes. But the more I.O. changes the more it remains the same. It was the creation of Mr. Woodhouse, Mr. Dunn and Miss Radford. Essentially it remains their handiwork. And that is something to be thankful for.

The Complete Haydn: An Interim Report

By H. F. REDLICH

THE new Haydn Gesamtausgabe, undertaken by the Austro-American Haydn Society Inc., Boston, Mass.—Vienna*, and outlined in the approximate order of its issue by the undersigned in the columns of the *Musical Times* exactly a year ago,† has had a rather difficult start. The appearance of its very first volume‡ was delayed until midsummer 1950. When at last it appeared, it was not the originally promised volume, containing four rarely-performed Masses (among them Haydn's earliest Mass composition: the little Missa Brevis in F of 1750), but series I/9 (symphonies 82-87) which should have come second, according to the original list of volumes promised for 1950. The volume Series XXIII/1 had already been engraved and even printed in parts, when it received an anticipatory review, by the undersigned.° However, even before the printing of that volume had been completed, new—hitherto inaccessible—sources had been made available to the staff of scholars, working for the Haydn Society, which necessitated a revision of its editorial commentary. The unavoidable delay, caused by the thorough investigation of these new sources, was prolonged by the protracted illness of C. M. Brand, the editor of the three promised volumes of Series XXIII. In the end the original order of appearance for the issue of volumes during the year 1950-51 had to be changed altogether. A short

while ago the Society issued a leaflet, according to which it is planned to provide subscribers with five volumes between March and June 1951, which—together with the volume series I/9, published last summer—would represent the promised group of six volumes per annum for the year 1950-51. According to this new list, the contents will be as follows :

- March 1951—Symphonies 88-92 (Series I/10).
- April 1951—Symphonies 50-57 (Series I/5).
- March 1951—Masses 1-4 (Series XXIII/1).
- May 1951—Masses 5-8 (Series XXIII/2).
- June 1951—Symphonies 1-12 (Series I/1).

The second item on this schedule is a volume of symphonies, edited by the late Hellmuth Schultz, which was already in print during the last war and should have been published subsequently as part of the Haydn Gesamtausgabe, sponsored by Breitkopf & Härtel, an undertaking now completely merged with the Haydn Society's edition.

The Vienna office of the Society has also tentatively drawn up a schedule for the issues of 1951-52, representing a varied selection from Haydn's works. It will include:

- Symphonies 58-68 (ed. Larsen). Series I/6.
- Symphonies 93-104 (ed. Robbins Landon). Series I/11 and 12.
- Masses 9-12 (ed. Brand). Series XXIII/3.
- Concerti for strings, wood-wind and brass (ed. R. Gerber). Series IV and V.
- 'Il Ritorno di Tobia' (ed. E. F. Schmid). Series XXVIII/1 and 2.

* Representative for Britain: Alfred A. Kalmus, 24 Great Pulteney Street, Regent Street, London, W.1.

† *Musical Times*, April 1950, p. 154.

‡ Series XXIII/1 (Masses).

° Cf. *Music & Letters*, July 1950, pp. 220ff.

'L'anima del filosofo' ('Orfeo') (ed. H. Wirth). Series XXV/14.

This list also includes the third volume of Masses, the appearance of which has been so much delayed by additional editorial work. At the bottom of the list figures Haydn's last opera, composed in and for London, but never performed there or anywhere, as every Haydn student knows. This work of 1791, commissioned by Sir John Gallini and composed on a libretto by C. F. Badini, was scheduled to be performed towards the end of May 1791 at the Italian opera in London. The sudden withdrawal of Gallini's Royal Patent for the performance of operas led to the famous interruption of Haydn's first orchestral rehearsal, after he had conducted some 40 bars only. The performance was abandoned and the score—of which certain sections were given to Breitkopf & Härtel in 1805 for the purpose of a later publication—was officially withdrawn. Earlier Haydn scholars believed originally that this last of Haydn's operas had only been preserved in the fragmentary Berlin Autograph and that therefore a complete reconstruction was impossible. However, the Haydn Society's research team has recently discovered in Budapest an authentic and complete copy containing those parts which are missing from the Berlin Autograph. This find enabled them to prepare a full and complete score of this opera and to issue a complete recording of its first live performance (in the Mozartsaal of the Vienna Konzerthaus in December 1950). This complete recording of Haydn's 'L'anima del filosofo' will be released shortly as part of the recordings to be issued by the Society in conjunction with the complete edition *). The recording has been supervised by H. C. Robbins Landon and Hellmuth Wirth and the performance conducted by Hans Swarowsky of Vienna. Analytical notes on the opera itself and a very scholarly article on Haydn's operas before 'L'Anima del filosofo' have been contributed by H. Wirth, a notable Haydn scholar, and an English translation has been prepared by Julia Wedleight. The programme-book, which includes both articles by Wirth, also contains a valuable musicological report by Robbins Landon himself, listing the manuscript sources for each number in Haydn's score and explaining the methods of *Aufführungspraxis* adopted for the recording. A specially gratifying feature of this programme-book is the inclusion of a 'Catalogue of the Operas of Haydn', differing slightly even from Rosemary Hughes's recently published catalogue † by virtue of new discoveries in the hitherto neglected field of Haydn's music for the stage. The most important of these discoveries (not mentioned in L. Nowak's most recent Haydn publication, December 1950) concerns the Marionette Opera 'Philemon and Baucis' (1773). This work, still listed in Miss Hughes's catalogue as a fragment, is actually complete. An old and complete manuscript of it was recently discovered by J. P. Larsen and A. van Hoboken (apparently simultaneously, yet independently) on the shelves of the Bibliothèque

* Among the recordings recently issued are seven symphonies, and the newly-discovered violin concerto in A (soloist, Edith Bertschinger; conductor, A. Heiller). The score and parts of this work were published by the Society late in 1950 as a 'Separatum'.

† 'Joseph Haydn' (1950), in the 'Master Musicians' Series, pp. 223ff.

du Conservatoire in Paris. Until then (1950) it seems to have been unknown. It is a contemporary manuscript with Vienna watermarks; that is, definitely *not* of French origin.

The recording of Haydn's last composition for the stage (and very probably the first of Haydn's operas to be recorded at all) will at last enable scholars and enthusiasts alike to form an opinion of Haydn's musico-dramatic talent, which up to the present is still so much in dispute. The list of thirteen complete and preserved operas imposes on future Haydn scholars the duty of investigating that section of the composer's output much more closely and to bring it into relation with other operatic work that originated during the period of Haydn's activity in that field; that is, between roughly 1750 and 1791.

The research staff of the Haydn Society has made some further interesting finds, to be utilized in future volumes of the Edition. Among other items of value they have discovered the entire set of orchestral parts used for 'The Creation' and 'The Seasons' in their first performances of 1798 and 1801. (They also located the material of the first performances of 'Tobia' and 'The Seven Words'.) It was found that the full score of 'The Creation' was partly in the handwriting of Elssler (Haydn's chief secretary and copyist in later years) and partly in that of a certain Neudolt. The orchestral parts of both oratorios abound in holograph entries and authentic corrections, obviously undertaken by the composer himself during rehearsals and often at variance with the printed scores in use today. For those believers in musical orthodoxy who still maintain that the music of the Viennese classics should invariably be executed by numerically weak orchestras, the actual numbers of these orchestral parts will come as a salutary shock. For the first performance of 'The Creation' there were nine parts for first violin, nine for second violin, seven for viola, twelve for cello and bass (seventy-four string players!), and three parts for all wind sections.

In the case of 'The Seasons' the orchestral cast was bigger still. The strings numbered 21-21-15-12-10, and the triple wind was matched by three timpani (three players on two drums each). The score used for this occasion shows many interesting facts. Some of Haydn's most original ideas for scoring cropped up only in the course of orchestral rehearsals. The fine accompaniment to 'Seid fruchtbar' was apparently an afterthought. (It appears as a Secco Recitativo in Elssler's copy.) The beginning of part 3 was originally written without the pizzicato string effect. Many of the dynamics (*sfz*, *cresc.* and *dim.*) were added by the composer in the course of rehearsals. The original orchestral score and parts contain portions of each of the four Preludes that were evidently cut at the first performance in 1801 and have never been included in current editions, except in GA XVI, Vols. 6/7. All these discoveries have been incorporated and will make future volumes of the Gesamtausgabe highly rewarding for the practical performer of today, who will probably have to change his ideas with regard to Haydn's practice.

A final piece of good news concerns Haydn's earliest London Symphony, no. 97, in C (no. 7 in the old Breitkopf series), composed and performed

in 1791. The original manuscript has been located in a second-hand music shop in Berlin, where it will be auctioned during the spring of this year. A microfilm of it has been put at the disposal of the Haydn Society, and will be used for the editing of the work as part of series I/11.

If the time-table for the publication of the next ten volumes can be maintained, the issue of

Haydn's works under new editorial principles, with the recordings of his less accessible music, should stimulate performers and programme builders and persuade them to share with their audiences the treasures of 'unknown Haydn'.*

* The present writer gratefully acknowledges his debt to Mr. H. C. Robbins Landon, who furnished him so liberally with valuable and pertinent information, utilized in the present article.

Orlando Gibbons

By MICHAEL HOWARD

TO some degree at least, what I have to write about Orlando Gibbons must be an answer to the question 'What do I think of him?' The merits of Gibbons can be assessed only in relation to his musical and social environment; he cannot be isolated. In the same way, the critic's views must be influenced by his own knowledge, taste, and experience. But I hope that what I have to say about Gibbons will perhaps bring about some further consideration of a composer who was, up to the close of the nineteenth century, extravagantly (if somewhat lazily) admired; and who has in more recent years—with all his works handed to us, as it were, upon a platter—been the victim of a good deal of remarkably petty criticism.

Orlando Gibbons holds a position that is unique among composers of English church music. He and Thomas Tomkins were among the first great composers to write solely for the reformed church; and Gibbons, with his polished style and profound sincerity, may well be regarded as holding a position comparable to that of Palestrina on the Continent.

Such a statement might at first seem to require some justification. Palestrina was born fifty-eight years before Gibbons, and his music, surpassing that of his contemporaries in its restraint and technical perfection, is the crowning glory of sixteenth-century polyphony. Gibbons, born in 1583, grew up at a time when a decline had begun in this art, and when many new influences and circumstances were affecting composers. But it must be remembered that in many respects England was virtually fifty years behind the times. In Italy, Palestrina came with the crest of a wave; and with his critically revisional attitude to his predecessors, coupled with his own great genius, he was able incomparably to sum up a particular form of worship employed by the Church. But while Palestrina was in the process of accomplishing this, in England, the whole basis for a similar achievement was being destroyed by the Reformation: in other words, every Mass by Taverner, every motet by Whyte, the Lamentations of Tallis, and all the other host of Latin works, suddenly became the useless adjuncts of a banned religion.

And so to Tallis, Tye, Parsley, and their contemporaries, fell what must have seemed an appalling task—that of providing music for the new Anglican Use in Cathedrals and Collegiate churches. Music had to be composed for the Preces and Responses, the Psalms, the Canticles,

the Litany and the Office of the Holy Communion, and of course texts had to be set as anthems. Furthermore, the style of the music had to conform to the requirements laid down by Archbishop Cranmer. These requirements, it must be stressed, were sound on all points, and formed *ipso facto* the chief characteristics by which traditional Anglican church music can always be identified.

It is clear to anyone who listens to their music that these composers, together with Tallis's pupil William Byrd, succeeded in their object: indeed, with such mastery did they handle their various problems that it seems incredible that they were, in a sense, pioneers. Only in one entirely new form—that of the verse-anthem, initiated by Byrd—are there to be found any signs of weakness.

Thus was the scene set when Byrd was forty years of age, and Orlando Gibbons was born. That he was born in Oxford, and not in Cambridge, has now been known for some time. But we are indebted to the researches of Mr. George Thewlis for the further knowledge that he was descended from an established Oxford family.* It appears from the city records that his grandfather, Richard Gibbons, was a freeman of that city and a glover by trade. His son William (Orlando's father) was one of the Oxford Waits, and also in charge of the 'scutchinis'. The records show that he too became a freeman of the city—but upon payment of a fee of 9s. 6d., since he was not Richard's eldest son. Orlando was baptized at St. Martin's church, whose tower still stands on Carfax, on Christmas Day in 1583. His father had at that time acquired a lease of land in the Augustine Friars, now the site of Wadham College.

The family, who had been temporarily in Cambridge before Orlando's birth, returned there about 1588, doubtless because the father wished to be near his sons Edward and Ellis, both of whom were making a success of their musical careers there; and in 1596 Orlando became a choirboy at King's College, under his brother Edward, who was Master of the Choristers at that time. He was appointed organist of the Chapel Royal in 1604, and in 1623 he succeeded John Parsons as organist of Westminster Abbey. Two years later he died of an apoplectic fit when in Canterbury, on Whit-sunday, 5 June 1625.

Gibbons, as a man, appears to have been of a serious disposition—and this characterizes all his

* For full information, see the article by Mr. Thewlis in *Music and Letters*, January 1940.

music. In this respect he resembles Palestrina. While the latter did not care to write any secular music after the age of twenty-two, all Gibbons's secular music, whether vocal or instrumental, is coloured by the same seriousness that we find in his anthems and services, a parallel for which we search in vain among his contemporaries; for Byrd, Weelkes, and the rest, fine though their Church music was, would flirt gaily—and one must add, in the most entrancing manner—with the most trivial of secular verses. But to Gibbons, whether writing for the Church or for other purposes, the profound thought and the philosophical consideration always made the strongest appeal. This is clearly shown in 'The Silver Swan' or in the setting of Sir Walter Raleigh's poem 'What is our life?*' These closing lines of Raleigh's poem are typical of the mood with which Gibbons found particular affinity:

Our graves that hide us from the searching sun
Are like drawn curtains when the play is done.
Thus march we playing to our latest rest,
Only we die in earnest—that's no jest.

We find that Gibbons, like Palestrina, also comes with the crest of a wave—a wave that had its comparatively recent birth in the turmoil of Reformation. The musical requirements of the English Church were by now clearly established, and composers had been writing in the desired vein for some time. The day had come for a master hand to take up the various threads at his disposal and, with them, to weave a supreme garment that would clothe the whole era of English Cathedral music in final glory. This, I feel it must be admitted, Gibbons achieved in a very great measure, and it is a matter for conjecture how much greater that measure might have been had he not died when he

* Stainer & Bell, ed. E. H. Fellowes.

was but forty-two years old. Here we had a skilled contrapuntist with a remarkable sense of melodic beauty; a man who was a reflective, rather than an adventurous musician; and one whose instinct for the wedding of words to music is hardly to be surpassed.

As an illustration of this latter point, a perfect example is the final 'verse' and chorus of the anthem 'Behold thou hast made my days as it were a span long', an anthem that Gibbons wrote in 1618 'at the entreatie of Dr. Maxcie, Deane of Windsor, the same day sennight before his death'. The text consists of certain verses from the thirty-ninth psalm, and the words of this particular section make the perfect meditation of a man in the last hours of his earthly life.

The quotations† from the contratenor 'verse' will give some indication of the artistry with which the natural accents of the words are treated: how the musical phrase tends to reach its highest point at the strong syllable of the most significant word in the verbal phrase; how the entreaty of the words 'Hear my prayer' is enhanced by the breadth of the melody; and how unutterably pathetic is his way of setting 'O spare me a little', with its pitiful little repetitions. The intensity of supplication in this latter part being re-sung by the full choir, with viols and organ doubling the voices, may well be imagined. Indeed we die in earnest; it's no jest!

Of all Gibbons's church music, about two-thirds is written in the form of the 'verse' setting—that is to say, texts set for one or more solo voices with independent organ or string accompaniment—with 'full' sections for choir and instruments combined; and in this manner of composition,

* See 'Tudor Church Music,' vol. IV (O.U.P.), page 147 et seq.

† In these quotations (Exx. 1-3), and in that from the Second Service (Ex. 4), I have completed the harmonies in the organ accompaniments at certain points. The 'verses' in 'Behold thou hast made my days' have alternative parts for viols.

Ex. 1

The musical score consists of two staves. The top staff is for the Contratenor voice, and the bottom staff is for the Organ. The music is in common time, with a key signature of one sharp. The lyrics are as follows:

Hear my pray - er, O Lord, hear my pray -
er, O Lord, and let thine ears con - sid - er my call-ing, con - sid - er my call-ing:

Ex. 2

O spare me a lit - tle, me a lit - tle, O
spare me a lit - tle, that I may re - cov - er my strength:

Ex. 3

*
Full Mediumus
(Treble)

Full Contratenor I

Full Contratenor II

Full Tenor

Full Bassus

O spare me a lit - tle, O spare me a lit - tle,
O spare me a lit - tle, me a lit - tle,
O spare
O spare me - a lit - tle, O spare me a lit - tle
O spare me, O spare me a lit - tle, O spare

despite the adverse view that many have felt it fashionable to express, I would contend that he is inferior to none. But it must not be supposed that his work in the traditional style for unaccompanied voices was in any way less satisfactory than that of his predecessors: in fact, his Service in F* is perhaps the finest setting of the Anglican Office that has ever been written for Cathedral use.

The 'Gloria' to the Nunc Dimittis of this Service provides an excellent example of Gibbons's mastery of counterpoint, coupled with his natural instinct for beauty of melody. The counter-tenors sing the same music as the trebles, but in canon at the fourth, the tenor and bass lines completing the number of parts. The 'Amen's' at the conclusion are a typical specimen of one of his favourite contrapuntal devices—the use of scale passages woven among the voices, exceeding the octave by

one note in one place only, in order to give point to the climax. This limiting of the melodic compass is to be found in all Gibbons's vocal music, and his appreciation of the kind of melody that moves note by note, or by intervals of the second, fourth, and fifth, was directly instrumental in the forming of his individual style. Indeed, one reason why the climaxes in his music are invariably so telling is this confining of his melodies to the compass of an octave, with the extension of one, or at most, two notes at the point of verbal intensity in the particular section of the work; and the stress of the climax is enhanced by the method of approach—either the leap of a fourth, or else a rising scale passage that appropriately exceeds its previous bounds.

The reader on referring to this 'Gloria' will notice that the canon between the two upper parts might not be immediately apparent to a listener who was not prepared for it: this again is signifi-

cant when we consider the merits of Gibbons's musicianship. That the canon is present in strict form was not intended to be taken in any sense as a *tour de force*. Gibbons was in every way too cultured an individual to care for the effect he might make on any worldly theoreticians. While it is true that he rejoiced in his technical accomplishments, his pleasure was that of making his craftsmanship a vehicle for the deepest expression; and in all these points does he show himself, to my mind, to be most closely allied to Palestrina, whose style (to quote Jeppesen) 'is an art of placid movement—without harsh effects or violent contrast'.

It is essential that mention be made here of such full-anthems as 'O Lord, in thy wrath', 'Why art thou so heavy, O my soul', and the magnificent eight-part setting of 'O clap your hands together all ye people'; but the scope of this article will not permit more than a passing reference. Likewise, instead of attempting to discuss Gibbons's keyboard and string music, I want to devote the remaining space to a consideration of the greatest of all his works—his verse-anthems.

I feel very strongly indeed how ill-advised are many of the contemporary assessments of these anthems, and it is more than unfortunate that some considerable number of these statements have found their way into print. It seems to me to be entirely wrong to look upon Gibbons as an adventurous pioneer in this field. He lived at a time when it was possible to harness all the established forms of musical expression to the perfecting of a form of church music initiated by his forerunners; and in the verse-anthems we find voices, strings, and the organ united to give only a more solemn statement of the Anglican Liturgy than had been known

before. Such works as 'This is the record of John' are an enriching of the means of worship, and never, with Gibbons, a means of providing mere sophisticated effect. Hearing a performance of 'The record of John', with its accompaniment of viols and organ, the listener is at once aware that in no way is there absence of restraint, nor does the instrumental combination at all impede the purpose of the work.

Mention has already been made of the extreme economy that Gibbons employed in the shaping and compass of his melodies, and of how reserved he was in the actual methods by which he constructed his counterpoint. Within the bounds which he consciously prescribed for himself, the medium of the verse-setting or verse-anthem permitted certain fresh devices to be incorporated. So markedly characteristic are these devices that it is interesting to consider the thoughts that must have influenced the composer in his use of them. For example, consider the essence of personal joy expressed in his treatment of the following verse from the Nunc Dimittis of his Second Service (Ex. 4).

Despite the inherent melodic solemnity, further emphasized by the minor key, the flow derived from the use of 'perfect' time and the canonic writing gives an ever-increasing sense of buoyancy that directs all the attention forward until the word 'glory' is reached. Then the introduction of duple time points the climax and gives to the final words an immediate effect of breadth and repose. In addition, the melodic line is combined with itself in such a way that, given two boys with clear diction and well-balanced voices, it is impossible for the words to become obscured.

Many are the examples to be found that express a solemn rejoicing in this way, and reference may

Ex. 4

Verse Medius
Dec.

Verse Medius
Can.

Organ

To be a light to light-en the Gen-tiles,
and to be the

To be a light to light-en the Gen-tiles,

glo-ry, and to be the glo-ry of thy peo-ple Is - ra - el.
and to be the glo-ry, and to be the glo-ry of thy peo-ple Is - ra-el.

be made especially to the opening of 'If ye be risen again with Christ' (T.C.M. p. 214), the verse 'The Lord from out of Sion' from Lord Somerset's wedding anthem 'Blessed are all they that fear the Lord' (T.C.M. p. 158), and the superb example for two counter-tenors alternating with two trebles — 'who by His death' — from the anthem 'We praise thee, O Father' (T.C.M. p. 304).

A feature of paramount importance in the verse-anthems is the system that Gibbons adopts in his choice of solo voices. Generally speaking, for short passages such as those cited above, he prefers two voices working in canonic imitation. Almost invariably, the two voices chosen for this purpose are trebles if the text expresses thoughts of a more or less jubilant nature. In the case of words of a more meditative quality (that are, nevertheless, free from great intensity of emotion) he will use counter-tenor voices. The use of two tenor voices is more rare, but an example occurs in the Magnificat of the Second Service at the words 'He hath showed strength with his arm', where he contrives to produce an effect of remarkable muscularity and forward thrust. Another instance of two tenor voices combined is to be found in the previously mentioned anthem 'We praise thee, O Father', to the words 'for He is the very Paschal Lamb', a passage fraught with an intensity and passion that is reminiscent of Monteverdi. Referring again to the Second Service, we find 'He hath put down the mighty' set for two bass voices, as is also the opening verse of the anthem 'Sing unto the Lord' (T.C.M. p. 282).

These examples establish beyond all doubt that Gibbons had carefully formulated views as to what vocal colour was most suited to the expressing of particular ideas. Thus he invariably chose to use the solo counter-tenor voice for all major passages that expounded a salient theme, or that were of a narrative character, as in 'The record

of John'. It is therefore the more appalling to know that there are a large number of editions which have been produced with the counter-tenor solos given to the tenor voice—sometimes (as in the case of 'The record of John') without editorial acknowledgment.

In the case of the extended 'verse' for solo voice, Gibbons's texture (especially if the accompaniment be for viols) is of the type found in his unaccompanied music, the solo voice taking its place as an independent strand in the counterpoint. Examples of sheer melody with a simple accompaniment are rare, but when they do occur, as in the beautiful anthem 'The Secret Sins' (T.C.M. p. 293) one finds only what is to be expected from a composer so much in sympathy with the medium of vocal music—a tune of tender lyricism, with absolute poise and perfect proportion.

No remarks on Gibbons's church music can be complete without some mention, however brief, of his settings of the word 'Amen'. These concluding strains, both in the anthems and in his Second Service, are a glory that is all his own, and are demonstrative of his perfect understanding of the 'finish' that is essential to every well-made thing. As he himself stated, 'It is proportion that beautifies everything', and in the final quotation given below can be seen a superlative example of culminating effect. The anthem 'Great King of Gods', which this 'Amen' terminates, contains some of the most moving of all his writing, and its final chorus, when heard with voices, viols, and organ together, has an emotional force that is overwhelming. Consider, then, the impact of this 'Amen' upon the listener, when the favourite scale melody in the treble soars aloft, exceeding the octave by two notes, and falls back to a cadence finally resolving from an inner suspension: a phrase of music that is almost fearful, with its gathering intensity, its final repose, and its strange simplicity.

Ex. 5

Medius

Contratenor I

Contratenor II

Tenor

Bassus

New Hindemith and Schönberg at Venice

FIRST performances of compositions by the outstanding masters of our time always command attention. Bartók's posthumous Viola Concerto was introduced to British audiences at the 1950 Edinburgh Festival and the London Promenades; Schönberg's 'A Survivor from Warsaw', though chronologically not his latest, was unknown in this country until the B.B.C.'s Third Programme gave a recorded performance of it on 9 January; Hindemith's new Horn Concerto was broadcast on 3 March and is to be given this month at one of the Mysore concerts. Yet all three works figured on the programme of the recent thirteenth International Festival of Contemporary Music in Venice (IV Autunno Musicale Veneziano), organized by the genial Ferdinando Ballo; in fact, the records of the B.B.C. transmission were taken during the Venice performance.

It is not proposed to discuss Bartók's Viola Concerto in this article, for it was commented upon fairly extensively after both the performances and the publication of the music.

Schönberg's 'A Survivor from Warsaw' depicts the experiences of a person who escaped from one of the most savage incidents of the war. The narration is entrusted to a reciter whose part, conceived in *Sprechgesang*—always an unhappy crossbreed of singing and declamation—makes a curiously awkward impression, due, no doubt, to the fact that Schönberg chose to set English words. Technically, the structure of the work consists of a series of complex variations, the most suitable form for the twelve-note idiom; and the particular construction of the basic tone-row which accommodates a fanfare (the opening trumpet motif) as well as the expression of an altogether heterogeneous sentiment, viz. a prayer ('Shema Yisroel', intoned by a male choir at the end), reveals here an advanced, 'sectional' technique. The character of the music which expresses the fear, suspense, and agony of the narrator's story in a masterly fashion and with convincing verisimilitude is, to all intents and purposes, descriptive: a romantic ideal. It is interesting to note that Schönberg reverts here to that conception which his revolutionary system had set out to eliminate.

That Schönberg's solution is not the only way of salvation will be obvious to those who followed

Hindemith's development. Significantly, there is no descriptive music among the early Hindemith compositions, and even in his later works (e.g. 'Der Main' Sonata and the string quartet in E flat) where romantic elements make themselves felt, direct programmatic allusions are still absent. His recent Horn Concerto, heard at the festival, is the more surprising in that he partly retains his objective contrapuntal manner, and discloses a romantic feeling, at times of unmistakably nostalgic quality. His former idiom is apparent in the figurative treatment and in the driving power of his characteristic imitative patterns. The romantic element is perceptible in the shape of some of his themes and especially in a passage of sustained horn-calls, invoking a forgotten sentiment:

'Mein Rufen wandelt
In herbstgetönten Hain der Saal,

Gönn teuren Schemen Urständ,
Dir Halbvergessener Gemeinschaft,
Und mir mein tongestaltnes Sehnen.'

As one would expect, the expressive and consequently the formal balance of the work is endangered by these contradictory elements. The linear dynamism of, and the formal patterns conditioned by, 'objective' counterpoint are unable here to absorb a romantic sensibility completely: thus, while the supremacy of the former is retained in the first two movements resulting in the most perfectly shaped pieces Hindemith ever wrote, the last movement, in which the latter feeling predominates, is split into four sections to accommodate these differently conditioned stylistic expressions. Obviously the successful assimilation of these two elements will determine Hindemith's subsequent evolution, and therefore his forthcoming compositions are awaited with keen anticipation.

But the course of development discernible in the common elements of these two works is highly significant, both of the attitude of their composers and of the spiritual climate of our days which conditioned them: instead of progressive advance towards new values and enlarging horizons, a revitalization of those past beliefs which were thought to be superseded by subsequent efforts.

JOHN S. WEISSMANN.

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'The Consul'

GIAN-CARLO MENOTTI'S accomplishment in the medium of opera is not only many-sided; it is remarkably and superbly professional. He composes, and there is never a doubt what the music means to convey; he writes the words, and ranges unerringly between the particularity of conversation and the universality of poetry. As his own stage director, he handles movement, grouping, scenery, and lighting with the sureness which London has learnt, from productions of straight plays and light 'musicals', to associate with the New York theatre. About part of the strictly musical worth of 'The Consul', which opened at the Cambridge Theatre on 7 February, one may have reservations; but let them be secondary to the recognition that here a born operatic composer has created a work of overwhelming theatrical effectiveness.

The libretto provides a Tract for the Times. Magda Sorel's husband, a man of the Resistance in an unnamed totalitarian state, has had to flee. Herself marked by the secret police, Magda seeks a visa to a free country. But outside the consul's office she finds herself one of many doomed only to fill in, day after day, documents and more documents. She and the audience never see the consul. (Does he exist, indeed?) Her baby dies and she is driven to suicide.

The story is grim, the settings deliberately drab. But twice the opera breaks into fantasy, presenting the imaginings of Magda's tortured mind. And one episode brings the comedy of a conjuring show—for, to show that he is a great artist and as such deserves a visa, a stage illusionist insists on demonstrating his tricks to the consul's secretary. Dramatically, this is perhaps Menotti's cleverest stroke. For the audience appreciates the comedy, yet, sensing that the whole proceeding is vain and pathetic, receives its tragic import as well.

Despite the fantasy, the basic operatic technique is that of Italian *verismo*. Menotti, an Italian-born American, has said that he regards Mussorgsky rather than Puccini as his musical ancestor; but the genealogy cannot be accepted. Puccini's method is seen not only dramatically, as in the

offstage cries of a woman whose husband is being taken away by the police, but also musically—in the immediacy of the music's emotional appeal, in the tenseness and rich sonorities of the orchestral effects, and at times in the vocal line itself. When one of the queuers at the consulate can explain her plight only in Italian, and has to have it interpreted, the music takes on a tenderness that would hardly be out of place in 'Madame Butterfly'. Menotti's gift for characterization in music comes out wonderfully here, as in the music allotted to the stage illusionist.

The music is continuous. Apart from a few words of normal speech, the dialogue passages are partly sung, partly given in a near-speech represented in the score by only approximate indications of pitch. Formal arias and ensembles have an important place, but rise without preliminaries out of the general musical texture. The orchestra continues playing while the scenery is being changed in the middle of each of the three acts; and it is then, while no stage action engages the attention, that the limitations of Menotti's music are most readily apparent. In the scenes themselves, also, he falls sometimes into neo-romantic clichés. Just before the final curtain comes a burst of orchestral sound (proclaiming, presumably, that man's eventual destiny is more hopeful than Magda's suicide suggested) which seems as hollow and perfunctory as the closing music for a routine American film. But Menotti is only thirty-nine; immensely gifted as he is, he may be led by criticism—and self-criticism—to produce another opera in which the detail of the music never lets down the integrity of the musico-dramatic conception.

Led by Patricia Neway, as Magda, the all-American cast sang with tremendous impact and without flaw. Marie Powers played Magda's mother, Norman Kelley the illusionist, and Gloria Lane the consul's secretary. The moderate orchestra required—including single wood-wind, five brass, and an important piano part—was ably conducted by Thomas Schippers.

A. J.

The Musician's Bookshelf

'The Music of Gustav Holst.' By Imogen Holst

[Oxford University Press, 15s.]

This is one of the best books about music *qua* music that I know; it stands out additionally as being the work of the composer's daughter, who shrewdly analyses his structures and spirit, sometimes at considerable length, but always with excellent economy. She deals faithfully with his art, sometimes seeming even a trifle hard, but always giving persuasive reasons for her judgments. She has already written Holst's Life*, and so is free to concentrate upon the music. A hundred and fifty pages are uncommonly well packed; music-type is freely used, with much more than the common effect of presenting bricks from a house;

sufficient about the shaping incidents of the life is told, and there is a workmanlike concentration upon the art of a rather enigmatic man, so humane, yet so detached: so quick to experiment, so slow to develop: who never rid his work of types of early weakness, yet imagined some of the most original, exciting effects that British choirs have ever revelled in. 'Influences' were sharp in their impact. Some stand out a mile, as we say. Most of them were powerful permeations: hearing Bach after writing like Sullivan in early days; a heavy Tristan-ism, in due season; the impetus of Dr. Fellowes's madrigal edition; inevitably, Stravinsky; and that lasting, enriching love for the clean, dry testimony of the folk-song spirit: though I think Holst never fully expressed its warmth.

His worst faults, Miss Holst thinks, were an over-intellectual approach and 'a naive obstinacy'.

* Oxford University Press, 1938.

Then, too, he disliked any kind of theoretical grubblings: he had to go his own way and make his own mistakes. Perhaps he did that for too long; yet he was growing, and freshly exploring, when he was struck down. Some of his periodical dullness of spirit and writing was due to worry and strain: he did so much daily teaching that he had to be largely a 'Sunday composer'. So, he over-worked, but would not cut the life-string of teaching, for he enjoyed the work and the friendships. He remained remote from men, in his imagination, while realizing that 'the fundamental necessities of music are shared alike by the original thinker piercing the distances and by the amateur struggling to learn his notes'. His work for and with the St. Paul's students, the Morley College adults and the Thaxted village choir was fruitful, and grandly unselfish.

The motives and adventures of his spirit in composition, which after all are the main thing, are cleverly explained by Miss Holst, with many a sharp-focusing sentence, such as the remark that in his painful struggles during apprenticeship (and much of his course was ever thorny) he 'had needed the economy of folk-songs to free him from an overdose of chromatic romanticism. Now at the end of his life their simplicity helped to save him from an overdose of intellectual counterpoint'; for that intellectuality, with his inability to handle symphonic form, kept him from the wider popular acceptance. He knew he had missed the warmth of the romantics, and sometimes he was depressed thereby: but he won through to a world of his own, in which too few ordinary hearers could join him.

Looking through the list of works, it is not cheering to realize, seventeen years after Holst's death, that so few are played. In all gramophone catalogues current here I find 'The Planets', 'The Hymn of Jesus', 'I vow to thee', 'Lullay', and the 'St. Paul's Suite': only these. He will always be more of a musician's composer than a man for the people, richly as he served plain folk. He is for many too difficult to pin down, too fond (so they think) of polytonality and harmonic quirks, too little forthcoming. His fear of emotion (I think it probably *was* a basic, unresolved psychic fear) stood in his way; but for the sympathetic hearer of his music—or, as it so often must be, arm-chair reader—he remains one of the most fascinating figures of the troubled years in which flashier composers found fame, and he, outwardly, little but disappointment and frustration.

W. R. A.

'Musiksoziologie.' By Kurt Blaukopf [Willy Verkauf, Wien.]

The steady growth of literature on the relation between art and society is a sure sign that we are gradually enlarging upon and modifying the nineteenth-century approach to art history. While bearing in mind that the main study for the musical historian must still be music *per se*, we can no longer afford to consider it from that exclusive angle as though the evolution of music took place in a vacuum. There are a number of phenomena appertaining to the problems of tone-systems, style, form and practice which can be fully accounted for only by reference to extra-musical

conditions, to the culture, thought and manners of a given country and period. To see music, and for that matter the other arts, as part of a general cultural development, is an approach which as *Kulturgeschichte*, originated in late nineteenth-century Germany and produced some very valuable results of which I would mention Wölflin's 'Kunstwissenschaftliche Betrachtungen' and Balet's 'Die Verbürgerlichung der deutschen Kunst, Literatur und Musik im 18 Jahrhundert'. In this country we are rather slow in adopting such a fruitful view-point, at any rate, for music. Wilfrid Mellers is to my knowledge the first to have shown, in his 'Music and Society' and his more recent 'François Couperin and the French Classical Tradition', the advantages of such an embracing method though, as in all such studies, the temptation to see cause and effect where there is none or, at best, only a suggestion of parallel developments is not wholly resisted.

It is with this qualification that I recommend the book under review. Contrary to the expectations aroused by the title, 'Musiksoziologie' confines itself to a very special and limited field. It is 'an introduction to the fundamentals with special reference to the sociology of the tone-systems'. The author is apparently an adherent of historical materialism. While he admits that 'it is only rarely possible to establish a direct influence on music of material (economic) conditions' he yet maintains that *in the last analysis*, cultural and spiritual phenomena depend on the 'economic anatomy' of society. No one will quarrel with him for holding such a view, it is only one among many and some are diametrically opposed to it. Yet Dr. Blaukopf is not quite consistent, for he later adopts a more compromising attitude which allows him to grant to music a partial autonomy. 'It has', he says, 'certain inborn (autonomous) tendencies of an acoustical and aesthetic nature; but these tendencies are governed by a fundamental sociological law' which is that 'the sociological function of music opens up certain perspectives to its inner technical and aesthetic development but also imposes on it certain limitations'. In applying this 'law' to a given tone-system Dr. Blaukopf finds that it only changes when the social function of the music, based on it, alters. The purely musical changes are in two directions: the one is the progressive inclusion of overtones in the tone material, and the other the progressive reduction of the fluctuating intonation margin to an increasingly narrower and more accurate fixation of the pitch of notes. While these two tendencies are inherent in the tone material as represented by the various scales, they begin to work *only* if the structure of society changes. If I understand the author correctly, his theory applied to Western tone-systems results in this picture: pentatonism corresponds to tribal communities, seven-note diatonicism (modality) to a society governed by an ecclesiastical and feudal hierarchy, twelve-note diatonicism (major and minor) to bourgeois society, and twelve-note chromaticism (atonality) to the present industrial and urban society. Dr. Blaukopf's ultimate conclusion is that atonality is only a transition to what he calls supratonality, an idea which he borrows from Yasser's highly stimulating 'A Theory of

Evolving Tonality'. In this supratonal system there will be nineteen notes within the octave. Yet what kind of society is to correspond to it the author is careful not to prophesy. This is a difficult but thought-provoking book and no matter whether the reader agrees or disagrees with its findings, he is bound to admit that its author states his case with lucidity and scholarly arguments. A table at the end shows how vibration numbers are transmuted into centitones—a fairly recent method which has greatly simplified the measurement and calculation of musical acoustics.

MOSCO CARNER.

'Bach.' By W. S. Mann

[Dennis Dobson, 3s. 6d.]

Mr. Mann had a harder task than any previous author in this series of pocket-size Introductions. How to cover that vast acreage with only a thousand square inches of type? Clearly some areas could be no more than glanced at. Mr. Mann was no doubt right in choosing to pass somewhat rapidly over the choral music. The Mass and the St. Matthew Passion are accessible to the many in performance; and the cantatas are well documented in scholarly books. Nor does he linger over the organ music—again the bookshelf provides. His closest scrutiny is given to the clavier music, which stands on many pianos and has not been the subject of detailed commentary, at least in English. Even here he has to skip over the Forty-Eight in a page and a half—it was either that or a chapter. He gives chief attention to the Clavierübung, which he ranks as a greater work, in size and range, than the Forty-Eight. (No doubt, in this estimate he includes book 3, containing organ music.) In this chapter, and indeed in the whole book, one is aware that Mr. Mann has been his own investigator and that when he arrives at accepted views it is by making up his own mind about them. A few of his *dicta* are worth transcribing. For him, the first Brandenburg is complete at the end of its third movement: 'Possibly Bach took advantage of his orchestra's unusual constitution on the night of first performance—certainly the horns were imported—and included a little suite in another part of the same programme, scoring both works together and thereby occasioning their subsequent connection'. The two chords inserted between the movements of no. 3 'represent the end of an adagio or andante extemporized by Bach himself at the keyboard'. Here Mr. Mann is undoubtedly right; and he might have added that it is absurd to play the chords without their adagio. He objects to the adding of piano accompaniments to the music for solo violin or cello, for in these works Bach 'has devised a melodic line that is altogether self-supporting; he did not specify a continuo, and no extra bass is needed, for the tune provides its own bass'. (Worse deeds than Schumann's and Mendelssohn's have been done under licence of their example, for the casual modern arranger lacks their musical sense and woefully misreads the implications of Bach's line.)

Mr. Mann considers that in the 'unaccompanied' motets 'the bass line at least should be doubled at the octave below to prevent distortion of the harmony at points where the lower parts cross'. This is musical propriety, not pedantry.

But isn't it rather dangerous? Modern choirs can sing these works without support, and perform them magnificently, with perfection of intonation and chording within the ranks, while the whole body imperceptibly drops a quarter-tone from the starting pitch. Double the vocal bass with a few lower strings, and they will still make this descent, with distressing results. Even a string orchestra and a continuo will not prevent a large choir from going slightly downhill as a body. Why not put up with an occasional bar of false counterpoint for the sake of total comfort for the ear?

Here is an important paragraph from the page on Bach's symbolism:

Sometimes in arias from the choral music a seemingly unsuitable accompaniment figure is elucidated by reading the text, but in the organ works, and particularly the Orgelbüchlein, the prevalent atmosphere cannot be deduced from the first line of the chorale tune which is printed at the head of the page. It is necessary, for a full understanding, to read the complete text of the chorale which may then suggest a Biblical text that provides the clue. Bach could assume this knowledge in his listeners, and so was free to refer to a single line or text in his music.

In his small space Mr. Mann has contrived to express a personal studentship without out-of-place singularities; and his theme, in the end, is the singleness of Bach as artist, professional and Christian. His writing of English has a certain character, and in it a force that sometimes gets out of control. Its only bad habit is the linking of two complete sentences with an unpunctuated 'but'; it does little harm to the sense but it may jar upon the sensitive.

W. McN.

Books Received

Mention in this list neither implies nor precludes review in a future issue.

- *Ornamentation in J. S. Bach's Organ Works.* By Putnam Aldrich. Pp. 61. New York: Coleman-Ross Co.; Birmingham: Edward W. Organ, 15s.
- *Ildebrando Pizzetti.* By Guido M. Gatti. Pp. 124. Dennis Dobson, 10s. 6d.
- *The Nature of Music.* By Hermann Scherchen. Pp. 195. Dennis Dobson, 18s.
- *18th Century Symphonies.* A short history of the symphony in the 18th century. By Adam Carse. Pp. 75. Augener, 7s. 6d.
- *Style and Idea.* By Arnold Schoenberg. Pp. 224. Williams & Norgate, 15s.
- *A Front Seat at the Opera.* By George R. Marek. Pp. 256. Harrap, 10s. 6d.
- *The Young Brahms.* By Sybil Deucher. Pp. 152. Faber & Faber, 10s. 6d.
- *Ernest Walker.* By Margaret Deneke. Pp. 144. Oxford University Press, 8s. 6d.
- *Harmony and Composition.* By Alex Burnard. Pp. 233. Angus & Robertson, 30s.
- *These music exams!* By Colin Taylor. Pp. 96. Curwen, 7s. 6d.

The Harold Reeves Prize

The prize of £100 offered by Mr. Harold Reeves for an orchestral composition has been won by Norman Fulton, music supervisor of the B.B.C. Latin-American service. The winning work, a 'Sinfonia Pastorale', will be given by the Bournemouth Municipal Orchestra during the festival celebrations.

Gramophone Notes

Bantock's 'Fifine at the Fair'

IN a previous issue of this journal Bantock's tone-poem was introduced by the following words, which may as well serve for the present purpose. 'Fifine' is intended to be a musical comment on the psychological problems of Robert Browning's characteristic poem, which is a subtle introspective soliloquy of an irresolute Don Juan with a laudable leaning towards the path of virtue. We hear the views of an unnamed man who is the victim of the fascinations of Fifine, a young dancer at a fair, but who, after much perturbation, is ultimately restored to his wife Elvire. The poem is often obscure in its wanderings from the point and because of its puzzling phraseology, but the mist clears now and again, and there are glorious bursts of sunshine and clarity. Naturally the musician makes no attempt to follow the tortuous sinuosities of the poet. He simply lifts out for musical treatment the picture of the inconstant man and the tempting 'butterfly' Fifine, and contrasts both with the emblem of faithfulness, the constant Elvire.

All rather vague; and the music is of the kind that needs a detailed time-table. It has many endings and re-beginnings, changes of tempo and mood, dramatic outbursts, quiet musings, and those forms of utterance that spell 'programme' because they evidently obey impulses that are not musical. What is the point of the high, flimsy music in the prologue (which occupies side 1 and part of side 2)? When the fair-music has begun (on side 2), why the loud drumming and stoppage, and the inserted page like a step-dance? We know, because the score tells us, that Fifine begins her dance just before the midway point of side 3, so that for the next two or three minutes we are able to fit spectacle to sound. (And no doubt we shall agree to the cut of eighteen bars, for that climax is long-drawn.) When it dies down at the end of side 3, who or what is the *cor anglais* that follows? What image is before us during the long clarinet solo on side 4? (Incidentally, the R.P.O. clarinettist adds a minor fifth to the initial upward flight and reaches G, written B flat on the fifth leger line: a rare note. There is another alteration—in the cello part—near the end of side 5.) Unanswered programme questions of this kind come to mind as episode succeeds episode, and whether your listening is disturbed by unsatisfied curiosity depends on how far you can enjoy the episodes for their own sake. That enjoyment would come more easily if the music were more thematic; half an hour of waiting for a tune to turn up is a long spell. The best recipe is to conjure a period sense and listen with the ears of 1912. Nobody at that stage—not Elgar, Holbrooke or the other Edwardian revivalists—had been scoring with that wash of colour, flitting detail and lavish impressionism. In this matter Bantock was a 'sport' in the heredity of English musical style, and we can call him that without adducing his eastern adventures. It is as a period piece that 'Fifine' was remarkable, as a period piece that it has lost favour, and needs a champion. Just

like Sir Thomas Beecham to take it up for old time's sake, and its own. He and the R.P.O. give the work a considerably better performance, we need not doubt, than it received in the midst of the Birmingham Festival of 1912. (HMV, DB 21145-48.)

Dvořák's Scherzo Capriccioso

In his *Master Musicians* book on Dvořák Alec Robertson says that this little-known work surpasses the *Symphonic Variations* 'and can take its place among the greatest short orchestral works by any composer'. Tall praise, this; and if you think it excessive, go on playing HMV, C 7822-23 until you know the music right through, and meanwhile think of other short orchestral works that dispute its company. Robertson says further that 'the instrumentation is magical' (truly it is); and 'it is highly evocative music, flaming with energy and strong dynamic contrasts and pictur-esque detail, the child of Weber's *Invitation to the Dance*, but greater than its father'. Ernest Walker, in the symposium book '*Antonin Dvořák: his achievement*' (Lindsay Drummond, 1943), has this: 'From start to finish the music is supremely spontaneous and supremely well knit; Dvořák never rose to greater heights of melodic and harmonic charm, and the subtle scheme of contrasting tonalities is of exceptional interest—very unusual but masterfully convincing'.

I believe that in the course of five hundred visits to Queen's Hall I never once encountered this work. How does such a ban or oversight occur? Dr. Walker (after remarking that the work was known to Crystal Palace audiences) hints that poor playing may have injured its chances; he himself heard 'a performance that seemed to fall completely flat'. There was no danger that this would occur in the HMV recording, for the Philharmonia Orchestra plays under Raphael Kubelik, and these are not the people to let Dvořák go flat.

Since writing those words I have played the piece three times more, and critical addenda crowd in. The score contains plenty of developments; that is, passages worked up from fragments of theme used this way and that; in fact, the favourite method of the second-rate or overweight composer when inspiration has lost its breath and an open stretch lies ahead. When Dvořák develops—under technical scrutiny the word is the right one—he keeps fancy alive and catches the ear with the prettiest surprises. Then there is the familiar juncture when a certain thing has been said, at due length, and a certain other thing has to follow. Easy to close down on the one and open up on the other, with a piece of nothing-much to cover the join. A good composer does not accept this easy way; to him the very temptation is a call to the employment of his invention and skill: see many passages in Beethoven and in Wagner (who said that the art of composition was the art of transition), and see many passages in Dvořák, in particular the delightful examples that occur in the *Scherzo Capriccioso*—it will do you good to find them.

Prokofiev's 'Peter and the Wolf'

Narrator Pickles is not so heavy and ponderous-ly syl-lab-ic as the gentleman who told the story on DB 3900-2. But even he thinks it necessary to talk unnaturally because he is talking to the young: a theory which young minds view with deep antagonism. You may hear them in the children's hour. 'I suppose it's all right', says Miss Twelve-Year-Old; 'but why does he talk so silly? Teacher doesn't talk like that.' If it be pleaded that Mr. Pickles is addressing himself to people of nine, eight or seven years, then the descent to the juvenile plane should be done, not by tone of voice and syllabic speech, but by simplicity of diction. No mystery words about *characters* in the story that are represented by different instruments of the orchestra and can thus be recognized every time they appear. And no literary methods such as 'the duck by the oboe' ('is represented' being understood); pity the infant who wonders what an oboe is, and why the duck is by it. If on the other hand this is language which the audience can take in its stride, then the audience is old enough to be talked to in an adult manner. And the 'production' is all wrong. Each *leitmotiv* should come of its own accord from the orchestra before it is explained, and the narrator should appear to be accepting this novel assistance on the spot. ('Hullo, who's this coming along? I know: it's the cat, creeping past on soft paws. All right, let's have a cat in the story; I bet it's after that bird!) Above all, the thing should move. On HMV, C 4046-48 there are too many pauses, and far too much slow motion in the speech. 'Peter and the Wolf' is a good idea, and deservedly popular; but it needs to be presented by experts who know the little world to which it belongs. The orchestra is the Philharmonia and the conductor Markevitch. (Why didn't somebody tell Mr. Pickles not to say 'clarinet'?)

Mahler's 'Lieder eines fahrenden Gesellen'

Like Schubert's 'Maid of the Mill', these four Songs of a Wayfarer are a knell of lost love. Mahler wrote the poems, and—prompted, it is said, by a broken idyll—set them to music in his tenderest

and most pathetic vein. That pretty naivety, which to many can be rather tiresome, is here coupled with inspiration, poetry and happy contrivance. 'Contrivance' perhaps needs a better word; listen to the joins between verses in the second song; and to the composition of the music in song three. Thus it comes that people who differ over Mahler are apt to agree over this *Fahrender Gesell*. If a woman sings the cycle she must be a mezzo-soprano who can draw upon contralto and soprano tones with a natural plenty and whose every phrase is coloured with personal mood. Blanche Thebom has all the gifts and all the skill. Has she the unaccountable something that presides over great singing? I cannot quite make up my mind; but it is rare singing that leaves the question open. The orchestra is not specified; the conductor Adrian Boult. (HMV, DB 9576-77.)

Roussel's Symphony in A minor

A colleague sometimes adjures me to turn to Roussel. Being always ready to change my opinion when I discover good reason, I turned hopefully to the symphony in A minor on Columbia LX 1348-1351 (7 sides), and listened with note-book and pencil. Here are a few entries. 'Almost entirely composed of next bits that need not have come next; always going round corners; if he has taken three paces in one direction he abhors the fourth and fifth; a good deal of filling-in with intellectualized mush; slow movement without a theme; too busy writing music to compose any; plenty of drive and muscular action, but direction erratic.' Make allowances, please, for the speed of literary composition; critical jottings are always overdone, and full of reservations understood by the jotter. However, the general trend of these remarks shows how far I have to travel before I join the Roussel band. The strength of this composer's case is to be reckoned by the number of good minds that uphold his music. Anybody who wishes to decide for himself will be well served on these discs by the Philharmonia Orchestra and Herbert von Karajan. Here is a further jotting that should certainly be included: Roussel does understand the art of stopping when he has said enough.

W. McNAUGHT.

Round about Radio

By W. R. ANDERSON

THE restless spirit, roaming, sometimes finds a bit of unexpected sport. Contemporary composers are rarely gay, but Dr. Ian Parrott's town-topical suite, 'Maid in Birmingham', has some bright satirical touches, in Berners style. Much is lost, of course, in ballet music without the dancing, but this crisp essay in the lighter style is of a type I'd like to see more 'serious' composers tackling. We need cheering up, friends.—R. W. Bowyer's 'Look to this day' is a song, translated from the Sanskrit, for chorus, horn, and strings, by a friend of Butterworth's who died young in 1943. A good many of the words of this tender, graciously-conceived piece I could not catch. But I am sure the choirs do their best.—Hilding Rosenberg's third

symphony is entitled 'The Four Ages of Life', and lasts eighteen minutes or so. It is inspired by Rolland's 'Jean Christophe', but gets through life a good deal faster than that leisurely, affectionate chronicler, whose series I must re-read. We had only the general title of this clever writing, which holds ample pomp: mostly French in incentive, I should say, with some fairly early Hindemithian attacks. There were also some 'Songs to the Sea' by Nystroem (also Swedish; b. 1890). These were readily impressive, in an easy-going, cosily romantic way, and would surely speak more eloquently to us if only we knew the words.

Speaking of Rolland's nobly pathetic chronicle, I wonder if others find that books have more

power over the mind than music, in these sad days. I'm not clear why. Perhaps, being more foreign to the musician than his own art—which, in contemporary manifestations, at any rate, is rarely gay—literature can the better take him out of himself, as we say. The majority of folk seek the cinema way out. I find myself reading more than even during the last war, and re-reading many classics, from Gulliver through Trollope (but I do not recommend 'The Way We Live Now'), to Anatole France, and E. S. Turner's excellent 'Roads to Ruin'. The level of contemporary fiction is probably higher than that of new music. There, a thoughtful book-reviewer remarks that 'Hopeless despair has inevitably been the predominant theme of the better novels of the last two decades...'. Does that theme, I wonder, pulse beneath the hermetic surface of much musical work today? In so far as no programme is declared, one cannot decide: but some of it seems troubled enough, though not so worried as the listener, who may be inclined to interpret it in terms of his own feeling that we are being swept to the abyss. I should not blame composers if they sought to express this so widespread horror, which I suppose many others at times find paralysing to their sensibility and power of appreciation.

In a review, elsewhere, I have written about Holst, as his daughter sees him in her excellent, critical book on his work. It was an apt B.B.C. thought to play some of his music, one week; a pity, though, we could not have more choral work. It is there that he was most seminally a re-thinker of the methods of that British renaissance in which as a youth he grew up. Few composers have found so apt a feeling for the mediæval. Those four songs for voice and violin (op. 35, issued by Chester: may we again have them recorded?) are near perfection. His economy in other songs is remarkable. It was the big movement that let him down: that, and a streak of very English simple-mindedness, notably in the matter of humour. Despite some few magnificent successes, the over-boosted 'Planets' contain many examples of what the uninitiated might be likely to reckon deliberate parody. We know it is not so; but it is hard to see how so able a man could have so closely imitated half a dozen composers without declaring a parodic intent. Some critics did Holst a disservice by failing to point this out. Problems of unconscious parody, which I have mentioned here, remain, as to music, almost entirely unexplored. In literature there is far more study of this curiosity. I believe it may play a considerable part in contemporary composition; but the question bristles with difficulties, and there are very few men with the right equipment of immense knowledge, insight, pluck and patience for their solution. Holst at his best could be a near-perfect master. Let us welcome every chance of re-estimating him.

That was a curious seventy minutes with Carl Orff and his 'Carmina Burana', a 'scenic cantata', we were told, mimed and separately sung. As ever, what can one gather of such a work when nothing is seen? Well, there were lots of simple-hearted tunes: some well-varied treatments, now

in the line of Brahms, or Dvořák, or Moussorgsky or Borodin's wild 'dancers' (in the finale, 'Les Noces'). His type all through is very German, harmonically simple, often modal, non-contrapuntal—and so, now and again wearisomely monotonous. It is all amiable, and the tunes are happy; but there is rather a lot of drumming (drumming-up, too), and repetition. Much of it is artfully artless. The Goldsmiths' Choral Union (Frederick Haggis) put up a good show: perhaps they were over-gentlemanly, for the drunks.—In Frank Martin's 'Ballade' for saxophone Rinus van Zelm played his instrument so as to exhibit all its graces and conceal its defects. One somehow expects mirth from it; this one-movement piece (1938), scored for strings, piano and percussion, was mostly moody-melancholy. There is a spicy finale, which still keeps a measure of this composer's 'dead-pan' aspect. Nothing of his seems to have warmth. In that he is typical of this age.

Performers lately heard, and liked: Bronwen Jones, for a stylish Mozart concerto; John Simons, happy in Séverac's 'Baigneuses'; Lyell Barbour, interpreting Debussy preludes with sure understanding and communication; the Midland Chorus (Mr. Denny), ripe in Gibbons; Arnaldo Estrella, in Spanish and Latin-American piano music (much Scarlatti style in the older things); Renée Murgier, deliciously singing Faure's 'Eve' cycle. 'Comme Dieu rayonne' raises the heart, for a few blessed moments, from contemplation of a mad world. Also, I must remember to return thanks for Mr. Donald Mitchell's Reger programmes. Reger may have got too beery at times, but he could raise a head on the liquor, which is more than pubs or most providers of alleged higher refreshment can do today. Then there was the Watford Grammar School Choir (Mr. F. Budden, mathematics master): seventy-nine singers, with only slight staff-stiffening: a madrigal group of twenty: the age-range as wide as the catholicity of an exemplary programme, all trimly turned out, clean and true-pitched. And of course—the vital virtue—it sounded natural.

Seiber's cantata 'Ulysses' (on the Joyce motif of the contemplation of the universe, and imaginings thereupon): three-quarters of an hour's curious interest, most of it growing out of his synthesis of post-twenties devices. His free impressionistic style can be impressive; there are some clever choral washes, sweeps and tinglings. His more formal attacks are less convincing, like the solo work, which is too indefinite. Some few Stravinskian squeals were least liked of all. It is rather tiring music to listen to in bulk, and sometimes I found it irritating. A synopsis was read: fortunately, for few words could I hear at any time. —John Greenwood's 'Psalm 150' provides eight minutes of lush, broadly effective music, showy, splashy, rather like that of the heavenly choir of the films, in a Glamorous Technicolor finish.—Maconchy's 'Concertino' (piano and strings: thirteen minutes): expert use of ideas and methods that vouchsafe never a tune to the unregenerate. Too tough for me, but mighty clever

in all skills except (again, one speaks for oneself) that of moving the heart.—Demuth's first 'Divertimento' gives seven and a half minutes of equally skilled but more engaging sport: adroit colouring and light fun.—Timothy Moore's trumpet concerto (with strings: twenty minutes): part jaunty-English, part undigested middle-European; late in the day for these sounds? May he persevere, and grow up! There seemed to be some uneasy tonal moments in part one, but the cause eluded me.—Malipiero's 1932 'Epodes and Iambics' is for two strings and two woodwind: archaic pastoral sweetness, and a gaiety as of the Georgics.—Koechlin's movements from 'L'ancien maison de campagne' are very pleasing, the last, 'La jeunesse vue du seuil de la vieillesse', having a beneficent epilogue in the manner of Schumann. Frankel's first quartet, op. 14, is worth hearing again. Its harmony, up to, say, Roussel and Bloch, is ample for its purpose. Far better to use harmonic tools that one can easily wield: it's a great weakness of so many today, to take up implements beyond their strength and cunning to handle.

It is pleasant sometimes to switch on just as some unfamiliar work starts, and try to tell whose it is. One Saturday night I misjudged by half a minute my time of attendance upon what was announced as the first performance here of the second symphony by Roger Sessions, and came in just as a slow, solidly sequenced, strongly diatonic

first movement was getting out of harbour. As it went on, I began to have doubts: though I know so little of Sessions's work—we ought to hear far more of the best music of the Americans—this somehow sounded more like a session of somebody-else's sweet thought than what I expected from that composer. As the work (thirty-one minutes) went on, I cast about widely in my mind: perhaps not to the benefit of concentration upon its qualities. The gay finale brought my failing memory into decent order: I recollect having once heard a Randall Thompson symphony. It was two years ago, in the States: this, surely, was it? The announcer's final word proved me right. (The title ought always to be given at the end, I think.) It was pleasant, now that after half a century's battering my memory isn't what it was—if it ever was—to find it still working, even though less swiftly than I think it would have done thirty years ago. Looking back on my American notes, I find that the symphony was one commissioned by the Alice M. Ditson Foundation: I enjoyed its four varied spirits, respectively gently weaving, martially skittish, folk-like and dancingly inviting. I had a thought of Moeran, in the slow movement, and felt various French touches here and there. Just one bit of asperity enters, in the first movement: possibly with some programmatic intent. I then called it 'comely, approachable music'. Such easing tunefulness is comforting to old ears plagued so oft with today's heartless logic-choppings.

Church and ROYAL COLLEGE OF ORGANISTS

Recital at Glasgow

Dr. H. W. Rhodes gave an organ recital at Queen's Park High Parish Church, Queen's Drive, Glasgow, on 17 February. This was arranged in conjunction with the Glasgow Society of Organists, and the programme consisted of pieces selected for the July 1951 and January 1952 diploma examinations. Dr. Ernest Bullock, C.V.O., who is President of the R.C.O., was present at the recital.

Diploma Examinations (A.R.C.O.) and (F.R.C.O.), July 1951 (London) and January 1952 (London and Glasgow)

The Syllabus may be obtained on application to the College.

July 1951, London—Latest Dates of Entry

Last day for receiving membership proposal forms and examination entry forms (with fees) for new members, Thursday, 17 May. For present members—for Associateship examination, Thursday, 7 June; for Fellowship examination, Thursday, 14 June.

No names will be accepted after the above dates, and all entries must be made upon the special form provided for that purpose.

Organ Practice

The charge for organ practice (members only) until the end of April is 2s. 6d. per hour and during May and June is 3s. per hour. All reservations must be paid for at the time of booking.

Organ Practice—Special Arrangements

For the convenience of members who are engaged during the day, the organ will be available for practice from 15 May to 29 June, on Tuesday to Friday evenings from 5 p.m. to 6 p.m., or from 5 p.m. to 7 p.m. Bookings from 6 p.m. to 7 p.m. alone will not be accepted. The charge is 3s. 6d. per hour, which must be paid for at the time of booking.

The 'Mary Layton' Organ Exhibition

This exhibition is open only to women of British birth who have gained the A.R.C.O. diploma and is tenable for one year at the Royal Academy of Music, the Royal College of Music, or the Royal Manchester College of Music, organ playing being taken as the principal study.

Full particulars and entry forms can be obtained from the College and when completed must be received by the Clerk of the College not later than Thursday, 17 May 1951. The next competition takes place in June 1951.

The Mrs. Alice Bonwick Bequest

The income of this bequest is applied to providing the fees wholly or in part for the training of poor but deserving pupils to become organists. Applicants (male or female) must be under the age of 20 years on 1 May 1951. Full particulars with forms of application can be obtained on application to the College.

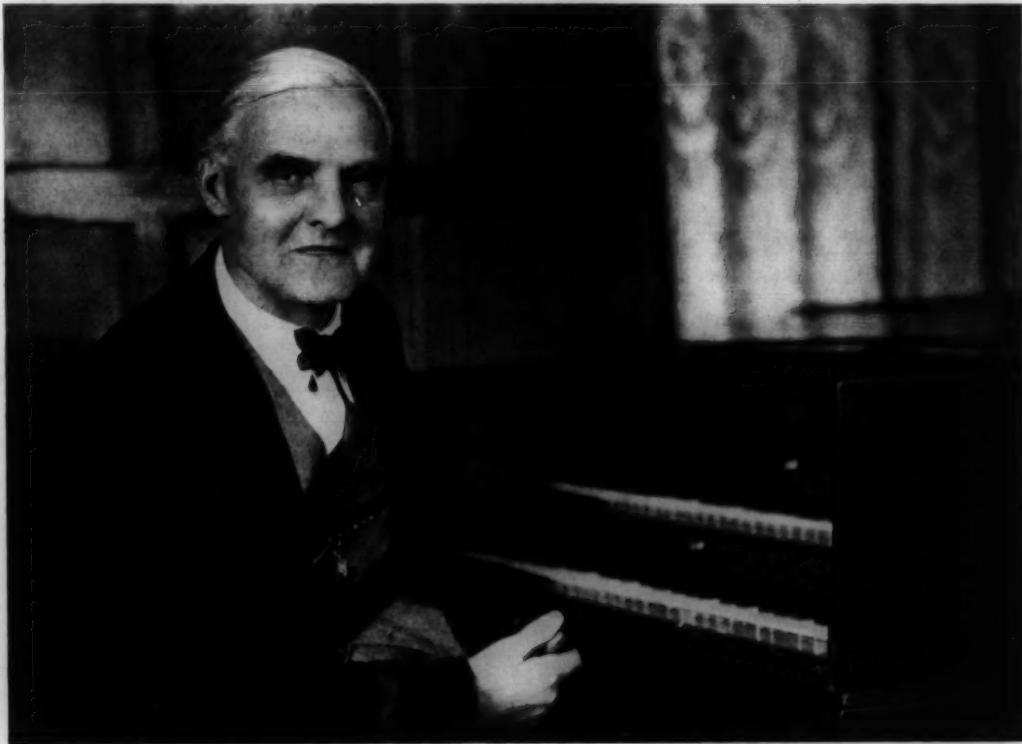
J. A. SOWERBUTTS
(Hon. Secretary).

George Oldroyd

THE sudden death of George Oldroyd on 26 February was a shock to his family and to his many friends. Born at Healey, Yorkshire, in 1886 he studied music generally under Dr. Eaglefield-Hull and the violin in particular under Johann Rasch and Frank Arnold; became organist successively to the English Church in Paris, St. Alban's, Holborn, and St. Michael's, Croydon—a post which he held at the time of his death. He took the D.Mus. degree in 1917 and last year reached perhaps the peak of his career by becoming King Edward VII Professor of Music in the University of London. A week or two before he died he was honoured by a further Doctorate conferred by the Archbishop of Canterbury. A great tribute was paid to his personality when at

valuable service in preparing students for degrees. His last literary work, 'The Technique and Spirit of Fugue', by its critical examination of Bach's Fugal methods testified both to his insight and to his erudition. In numberless ways he advanced the cause of musical education and the musical profession by his presence and advice on deliberative bodies, notably the Senate of London University. He was also a member of the Corporation and Board of Trinity College of Music, and had the interests of this institution greatly at heart.

Of his art as a composer—and it is in this capacity that he wished to be taken most seriously—it may be said that his bent was towards church music. Here he showed a high degree of sympathy with the past. Well acquainted with plainsong



his funeral at St. Michael's on 3 March, a large congregation gathered to do him honour. By special dispensation he was buried in the now closed churchyard of St. Michael's by the north wall of the church; fittingly, and as he might have wished.

It is not given to everyone to earn such respect and affection. As composer, conductor, performer teacher and writer, Oldroyd had influenced a wide circle. Though he was not a voluminous composer a number of his works have been published, notably by Novello, the Oxford University Press, and the Faith Press. He conducted a Bach society in Croydon; he was a good performer on the organ and also on the violin; he was Professor of composition at Trinity College of Music, where he did

and the music of the polyphonic period, he embodied much of its practice in his own work, though some of the sternness (and force) of these earlier styles was lost in the process. They nevertheless served to help him express a very marked tendency towards catholic mysticism, which has little or nothing in common with what may be called revivalist emotion, or with the conventionalities of English church music of the nineteenth century. It went far beyond that, reaching rarer heights. Such a strain of religious feeling could well find a place beside the soberer forms of our church service, and it was all to the good that Oldroyd helped to supply it. His concern was, indeed, to raise the standard of church music, and to extend its appeal. Yet it

must be admitted that a certain preciousness crept into his work; it had not the full-blooded vigour associated with earlier ages of faith, even as it concerned mysticism.

Oldroyd had considerable knowledge of the voice and, though he played the violin and viola, it is not surprising that he turned rather to vocal than to instrumental idioms for what he had to say. On the whole vocal music moves at a slower pace than instrumental music—quiet, sustained moods are best of all achieved by voices—hence, since the Christian attitude in its mystical aspects implies a withdrawal from excitement, Oldroyd's markedly religious nature found its most congenial expression in choral terms. Such a work as his *Stabat Mater*, which has received so many performances, shows the characteristic features of his musical thought: marked affinity with modal methods, contrapuntal skill, and above all a great sense of tonal beauty, witness the extremely beautiful Amen at the conclusion. He achieves this beauty by relying on harmonic charm perhaps to the detriment of other necessary elements of composition. His devices are not quite sufficient to sustain a lengthy work, more diversity as well

as stronger structure are needed. He is at his best in shorter pieces. In them much felicity of thought is apparent. It would be hard to improve upon his delightful part-song the 'Lute Book Lullaby'.

His was a feminine rather than a masculine gift, suited to spiritual yearning rather than physical action; to sweetness rather than strength. Vulgarity or even an approach towards heartiness was foreign to him; he had no truck with experiments that broke away from refinement or the more approved graces of civilization. This, of course, involved limitations; his range was not great though there was much to commend within it.

As a man he was kindly; enthusiastic for the things he approved. Even when he did not approve there can have been little ill-will, for there was no bitterness about him.

It is scarcely fitting to speak of the integrity apparent in his family life, which was of so gracious and ideal a kind; yet it was characteristic of the man, and the quality of his art and his concern for the public welfare was governed by something very akin to it. We take leave of George Oldroyd with a great sense of loss.

C. KENNEDY SCOTT.

MISCELLANEOUS

The Royal School of Church Music

A Festival Church Service will be held in the Albert Hall at 6.45 on 20 June when it is expected that of the thousand singers taking part half will be boys. A book of music has been produced for this and similar occasions (price, 6s.). The canticles will be sung to Walmisley in D minor, versicles, responses, psalm chants, and hymns are of the simple, popular type and the eight anthems include Weelkes's 'Hosanna to the Son of David', Purcell's 'Thou knowest, Lord', S. S. Wesley's 'Blessed be the God and Father' and Charles Wood's 'Hail, gladdening light'. Vaughan Williams's Te Deum in G will be sung after the Blessing. The music has been carefully chosen so that parish church choirs can sing it not only at this and other festivals, but in their own churches. The quality of the music is above reproach and it has the added recommendation of simplicity. The book provides a valuable collection of church music under one cover that any parish church choir should find both useful and enjoyable.

Festival Church of Britain—St. John's, Waterloo Road

Churchmen who are experienced singers are needed as voluntary choirmen for Sunday services, practices and special services at this church. Those interested should write to Mr. Percy F. Corben, the organist and choirmaster, at 23 Rowan Crescent, S.W.16. During the Festival period, daily services will be sung by affiliated choirs of the R.S.C.M., recitals will be given on Thursday evenings (except during August), and on Saturday evenings there will be community hymn singing.

Southwark Cathedral

A modern morality drama is to be presented between 30 May and 7 July. The play includes music, mime and dance. The first performance will be given on 30 May at 7.30, and afterwards on Wednesdays, Thursdays and Fridays at that time; on Saturdays at 2.30 and 5.30 except on June 16 when there will be no performance. Ticket prices range from 3s. 6d. to 12s. 6d.

The Leicester Bach Choir announced a performance of the St. Matthew Passion for 17 March (Part I) and 18 March (Part II) in Leicester Cathedral with George Gray as conductor.

Winchester Diocesan Choral Association

Festal Evensong will be sung by combined choirs from the Deaneries in Winchester Cathedral on 16 June and in Romsey Abbey on 23 June. Canticles will be sung to Stanley Wilson in C and the anthems will be Batten's 'Sing we merrily', Stanford's 'How beauteous are their feet' and Kitson's 'Lift up your heads'. The Bishop's Church Music Day will be held on 5 May.

Salle Pleyel, Paris

A performance of 'The Messiah' was given in English conducted by Edmund Pendleton. Choirs of the American and the British Embassy Churches, the Paris Philharmonic Chorus and the Lamoureux Orchestra took part. The audience gave the venture an enthusiastic reception.

At the English church of St. George in Paris a concert of English music from the sixteenth century to the present was given recently by Alex Murray (flute) and John Lambert (piano and organ). Composers represented included Gibbons, Byrd, Walter Leigh, William Alwyn and Lennox Berkeley. A programme of music for recorders, voices and harpsichord has been planned for 20 April by a group of performers, mainly amateur, led by Miss Marylin Wailes and Mr. Lambert. These players and singers are making their second visit to Beaulieu-sur-Dordogne where they perform British and French music from the fourteenth century onwards in the church, in the market place and on the river.

At Tacket Street Congregational Church, Ipswich, a piano recital was given on 4 February by David Buchan as part of the evening service. The programme included the Grieg piano-concerto (with the orchestral part played by Gordon Hawkins on the organ) and an improvisation.

A choral and orchestral programme of music of the eighteenth and nineteenth centuries was given in Emmanuel Parish Church, Wylde Green, on 30 January. Mr. Ernest G. Daniels conducted.

The Highbury Oratorio Choir (conductor, Alfred G. Harland) is preparing 'The Messiah' for performance at St. Augustine's Church, Highbury New Park, on 23 June. The choir would welcome singers in all parts, particularly tenor and bass. Rehearsals are held in the church on Mondays at 8.0. Those interested should write to the Hon. Secretary, Miss Agnes F. G. Duncan, 24 Premier Buildings, Waterloo Terrace, N.1. The Church Choir is also desperately in need of singers of both sexes. Practices are held in the Church on Fridays at 7.0.

Performances of the St. John Passion were announced for 10 March at St. Alban's Church, Teddington, and on 20 March at Hampstead Parish Church conducted by Martindale Sidwell.

RECITALS (SELECTED)

- Mr. P. Ferraby Taylor, St. Matthew's Church, Kingsdown—Two hymn-tune preludes, *Robert Groves*; Toccata, *Yon*; Recessional, *Thomas Symons*.
 Mr. Edward A. Armitage, Deddington Parish Church, Oxfordshire—Concerto no. 2, *Handel*; Fantasia on 'Urbs beata', *Faulkes*.
 Mr. Garth Benson, Birmingham Town Hall—Fantasia and Fugue in G minor, *Bach*; Toccata, *Walond*; Chorale prelude, *Krebs*; Sonata no. 3, *Mendelssohn*; Fantasia on 'When I survey', *Parry*; Passacaglia, *Alcock*.
 Mr. Eric Coningsby, Llandaff Cathedral—Voluntary in C minor, *Maurice Greene*; Chorale preludes, *Parry*, *Charles Wood*; Folk Tune, Scherzo, *Whitlock*; Rhapsody in D flat, *Howells*; Toccata and Fugue in D minor, *Bach*.
 Mr. Albert E. Hardy, Woodford Green United Free Church—Legend, *Grace*; Rondeau, *Couperin*; Fugue in E flat ('St. Ann'), *Bach*.
 Mr. Russell A. Missin, Holbeach Parish Church—Prelude and Fugue in A, *Bach*; A Fancy, *John Stanley*; Chorale preludes, *Parry*, *Milford*; Sonata no. 6, *Mendelssohn*; Pæan, *Whitlock*.
 Mr. Denis E. Vaughan, Birmingham Town Hall—Pageant, *Leo Sowerby*; 'Rhosymedre', *Vaughan Williams*; Chant de Mai, *Jongen*; Litanies, *Alain*.
 Mr. G. L. Baggaley, St. John's College, York—Concerto in D, *Avison*; Intermezzo, *Stanford*; Choral in E, *Franck*; Trumpet Minuet, *Hollins*; Marche Pontificale, *Widor*.
 Mr. Eric B. Chadwick, Manchester College of Technology—Allegro, *Dupuis*; Rhapsody, op. 17, no 3, *Howells*; 'Rhosymedre', *Vaughan Williams*; Allegretto, *Wolstenholme*; Finale (Sonata Britannica), *Stanford*.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others, especially in the private performance of chamber music.

Elementary flautist wishes to meet elementary pianist for practice. N.W. London.—P., c/o *Musical Times*. Clarinettist doubling violin seeks somewhere for individual practice. Willing to join any group that can offer this facility, preferably Central London.—GEOFFREY, c/o *Musical Times*.

Amateur soprano wishes to join small group of singers in Notting Hill Gate or Kensington districts. Is anxious to find musical interests in these districts and would welcome suggestions.—Miss S. WHITE, 2 Campden Hill Square, W.8.

Good violin leader wanted for existing quartet, and violinist to complete another. Rehearsing Tuesday evenings; W. Norwood.—Miss M. VINCENT, 34 Killieser Avenue, S.W.2. (Tulse Hill 7179.)

Charing Cross Hospital orchestra needs more players, especially strings. Thursdays, 5.0-6.30.—Mr. WARD, 62 Chandos Place, W.C.2.

Appointments

- Mr. Percy F. Corben, Festival Church of Britain, St. John's, Waterloo Road, S.E.
 Mr. Cecil G. E. Atkinson, St. Mary-the-Less, Cambridge.
 Mr. A. B. Garrard, Holy Trinity Church, Beckenham.
 Mr. David Wileman, Director of Music, and Miss Mary Wileman, organist, St. George's, Hornsey.
 Mr. John R. Parton, All Saints', Ealing Common.
 Mr. John Leader, St. Columba, Anfield, Liverpool.
 Mr. G. H. Guest, St. John's College, Cambridge.
 Mr. Malcolm J. Hubble, St. Bartholomew's, Stamford Hill.

Dr. Francis W. Sutton, Holy Trinity Church, Kingsway (four programmes)—Adagio in E, *Frank Bridge*; Sonata no. 4, Preludes and Fugues in G major and D minor, *Mendelssohn*; Choral in A minor, *Franck*; Capriccio, *Faulkes*; Toccata and Fugue in D minor ('Dorian'), *Bach*; Prelude in D minor, *Stanford*; Sonata in C sharp minor, *Harwood*.

Mr. Allan Brown, St. Paul's Church, Onslow Square (eight programmes)—Festival Toccata, *Percy Fletcher*; Pastorale and Choral in A minor *Franck*; Sonata no. 2, *Mendelssohn*; Fantasia in E minor, *Silas*; Introduction and Passacaglia (Sonata no. 8), *Rheinberger*; Lament, *Grace*.

Mr. Peter Goodman, Guildford Cathedral—Trio in C minor, *Bach*; Symphony no. 1, *Vierne*.

Mr. Philip Tomblings, Oriel College Chapel, Oxford—Voluntary in E minor, *Stanley*; Prelude and Fugue in C (the 'short'), *Bach*; Alla Marcia, *Ireland*. Dr. A. V. Butcher, Wrexham College Chapel—Fantaisie in E flat, *Saint-Saëns*; Canon in B minor, *Schumann*; Finale, Sonata no. 4, *Mendelssohn*; Scherzo in E, *Gigout*; Fanfare, Gothic March, *Weitz*.

Dr. H. Lowery, S.W. Essex Technical College—Overture in D minor, *Keeble*; Canzona, *Frescobaldi*; Romanze, *Reger*; Grand Chœur in G minor, *Gilmant*.

Dr. A. J. Pritchard, Marylebone Presbyterian Church—Concerto movement, *Dupuis*; Prelude and Fugue in E minor (the 'Wedge'), *Bach*; Allegretto grazioso, Allegro marziale, *Frank Bridge*.

Dr. Douglas Fox, St. David's, Exeter—Trumpet Sonata, *Purcell*; Prelude and Fugue in A, *Bach*; Légende in C, *Dvořák*; Sonata in C sharp minor, *Harwood*.

Will competent recorder players interested in forming a trio or quartet write, stating instrument and experience, to Mr. R. A. WALDRON, Warkworth House, Warkworth Terrace, Cambridge? Violinist wishes to meet cellist or viola player for chamber music at 85 Iverna Court, Kensington (WES 8677; Mrs. Fletcher Luther). Bass-baritone, good standard, seeks accompanist. Uxbridge district.—C. L. N., c/o *Musical Times*. Experienced violist required to lead string quartet. Good sight-reader essential. Tadworth.—P. T., c/o *Musical Times*.

Piano student and music lover wishes to correspond with instrumental student or music lover.—JACQUELINE MOORE, 87 St. John's Road, Old Trafford, Manchester 16. Pianist wishes to meet violinist and cellist for practice of trios, etc. N. London.—E. C., c/o *Musical Times*.

Gentleman coming to London shortly offers services as conductor to progressive orchestra in London area.—Write, M. D., 39 Clifton Road, Birkenhead, Cheshire.

The Concerto Orchestra has vacancies for string players. Rehearsals, Thursday evenings; Kensington.—Hon. Secretary, Miss PATRICIA DESPARD, 34 Hornton Court, W.8 (WES 3528).

Cellist at Ilford, Essex, wishes to meet good pianist and violinist for practice of light classical music any evening convenient to all players.—CHAPMAN, 29 St. Mary's Road, Ilford. (Ilford 0479.)

Gentleman (27) singing student for six years wishes to meet piano accompanist for evening practice. Songs and exercises. Blackheath, S.E.—C. MYERS, GReenwich 3410.

Violinist and cellist wish to meet pianist for chamber music at 11 Craven Walk, Clapton Common, Stamford Hill, N.16 (near tube). Good reader essential; library, grand piano. STA 5567.

Experienced cellist, just arrived in Scarborough, wishes to meet other experienced players for chamber-music practice.—P. COVERDALE, 21A South Street, South Cliff, Scarborough.

Singers and instrumentalists who would like to join others for mutual practice in Kensington are asked to write to Miss WINIFRED SMITH, 18 Popham Gardens, Richmond, Surrey.

Pianist (moderate) wishes to meet string or wood-wind player in Beckenham district for sonata practice. P. J. W., BEC 2972.

100 Years Ago

From the *Musical Times* of April 1851

AN ASSOCIATION has been formed for promoting the repeal of the Taxes on Knowledge. We would refer our readers to the petition of Mr. J. Alfred Novello to Parliament, presented last session, and printed at page 323, vol. 3 (May 1850), to see how much the spread of Cheap Music is retarded by these taxes. At a public meeting of the association, held on the 5th of March, at St. Martin's Hall, Professor T. H. Key in the chair, the following resolutions were passed:

'That all taxes which impede the diffusion of knowledge are highly injurious to the public interest, and are most impolitic sources of revenue, and that their retention by the Legislature is utterly inconsistent with the opinion now universally professed in favour of popular education.'

'That the excise on paper, the tax on advertisements, and the stamp on newspapers, though apparently unconnected taxes, are in reality parts of one system, which restricts the freedom of the press by hampering it with fiscal burdens.'

'That by allowing a number of registered newspapers to circulate a portion of their impression without stamps, and denying the same privilege to others; and by permitting news and political comments to be inserted in the unstamped publications of the metropolis, while suppressing similar publications in the country; the board of Inland Revenue has invested itself with powers of a censorship equally foreign to the

laws of the land and the feelings of the people of this country.'

The Taxes on Knowledge per annum	£1,183,000
amount, in round numbers, to..	100,000
Deduct the Annual Vote for Education..	
	£1,083,000

so that one million of Taxation on Knowledge is still maintained by a government professing to foster the spread of education. We would refer those interested in the subject to the ample address just printed by the Association.

THE SCORPION (New Piratical Song) sung by Mr. R. PAGET, for whom it was expressly written and composed. Words by EDWARD FARMER; Music by G. SIMPSON.

'The subject of this song, being the boast of a pirate, demands the spirited and energetic treatment which the composer has accorded to it. To a melody of great merit are united suitable and well-conceived harmonies. The song has found an able interpreter in Mr. R. Paget, of Atherstone, who by his singing has created quite a sensation upon each occasion of its repetition'—*Dramatic and Musical Review*.

London: Campbell, Ransford, & Co., 53, New Bond-street, and may be had of Mr. R. Paget, Atherstone. Price 2s. 6d.

London

'The Messiah' in Tobin's edition

We have become so used to hearing 'The Messiah' with post-Handelian accompaniments and soloists nursed in the traditions of Victorian performance that it comes as a shock to realize that the work which millions adore is hardly by Handel at all. The texture is usually quite un-Handelian, even though Handel loved massive effects, and the interpretation tasteful to a fault. (Singers in Handel's time used the vulgarest tricks to exhibit their vocal virtuosity.) People who think about eighteenth-century music have recognized that, and sighed vaguely for stylish performances. John Tobin, who is a practical musician with a choir at his disposal, set about trying to discover exactly what those three first performances (Dublin, Hamburg, Covent Garden) were like and, when he had arrived at something like a set of conclusions, performed this novel work in St. Paul's Cathedral. During the year that has elapsed since that occasion shook musical London, Tobin has continued his researches (for there is nothing like a performance to make the musician change his mind, as Handel found before Tobin), now in collaboration with Prof. Westrup. Novello, who quickly appreciated the importance of Tobin's re-

Concerts

searches, plan to publish this new edition, as they have many 'Messiahs' since 1846 (when it was twelve monthly numbers at sixpence each).

In Central Hall on 24 February Tobin conducted the first performance in this edition. May it prove to be the first of many, for only so will the public be brought to admire 'Messiah by Handel' and not just 'The Messiah'. Of course, conservatives will at first be pained by the ornaments. So far, Tobin has been kind to the sensitive; the cadenzas heard in Central Hall were mostly of a moderate nature, though 'He was despised' had a splendidly florid *da capo*, which Gladys Ripley executed in a truly grand manner. This sort of thing inevitably sounds operatic, to the ordinary listener, until he discovers that sacred and secular music were hardly to be distinguished by eighteenth-century folk, and that opera is an integral part of music-making.

What was most refreshing in this performance was to feel those noble choruses at their proper weight. Broad and simple were Handel's effects; but they were increased in number and in quality when each vocal and instrumental line was clearly audible, and when the organ and harpsichord were allowed to add their

distinctive tones to this sound without drowning, or being drowned by, the whole. (The playing of Dr. Dykes Bower and Boris Ord was a further refreshing feature of this performance.) It was interesting too, to hear a very different 'Thou art gone up on high', sung by Alfred Deller, a duet-with-chorus version of 'How beautiful' and a tenor-solo setting of 'Their sound is gone out'—even if the last was a trifle dull.

The soloists were a cleverly selected team; Margaret Ritchie, Alfred Deller, and William Herbert were obvious choices; but our two friends Gladys Ripley and Norman Walker showed that their experience in the traditional oratorio manner had far from blunted their ability to sing in an authentic style. It was an evening of valuable enlightenment, for which John Tobin deserved warm thanks. He was accorded them by a very well-filled Central Hall.

W. S. M.

New Era Concert Society

For the second of the season's concerts at the Albert Hall on January 30 the New Era Concert Society secured the valuable services of Josef Krips to conduct the London Symphony Orchestra, and of the gifted young German singer, Ilse Hollweg, as soloist. The programme offered the solid symphonic nourishment of Haydn and Brahms, with some Richard Strauss and Reger to tickle the ear. The London public showed its gratitude for these good things by staying away in strength.

Ilse Hollweg, who sang in Strauss's 'Ariadne auf Naxos' at last year's Edinburgh Festival, chose Zerbinetta's coloratura aria for this her London debut. It was a remarkable display of vocal virtuosity, disciplined in its gay abandonment, effortless, and as seductive in tonal beauty as the stuff of the music itself, which Josef Krips directed with a keen ear for balance between the unequal forces of soloist and small orchestral accompaniment. In the case of this conductor, familiarity with any work never breeds disenchantment, and by communicating his own rich discoveries in each score to his players, both by revealing facial expression and by galvanic and authoritative stick-work, he has given the L.S.O. a new enthusiasm for music—or so the quality of the playing on this occasion suggested. Pursuit of detail in no way impaired the architectural solidity of Brahms's fourth symphony, which glowed with a steady, unfeverish and truly Brahmsian warmth. Phrasing in Haydn's 'London' symphony (no. 104), though shapely and full of point, was not so fastidiously fashioned as to make the work sound Mozartian, though the slow movement was taken at too brisk a tempo for every detail to make its full effect. The evening's novelty, Reger's Variations on the opening theme of Mozart's A major piano sonata (K.331), was played as if it, too, was a masterpiece; but after the excitements of the performance were past, Reger's gorgeous grandiloquence was as vapour beside memories of Mozart's own simple variations of the tune.

At the third concert of the series on 20 February the society fulfilled an early promise to uphold the cause of contemporary music by including Bernard Stevens's Sinfonietta for strings, commissioned by the B.B.C. in 1948. It would be hard to find a single redundant note in these tautly constructed, logically argued movements, which moreover, though emotionally reticent, are by no means without character. By way of contrast, Rachmaninov's D minor piano concerto could have provided an orgy of luxurious romantic introspection; but Mr. Malczynski, making his only central-London appearance of the season, refused to be moved to anything but feats of prestidigitation and strength, which as far as they went were magnificent. The symphony was Sibelius's fifth, with Richard Austin an astute conductor saving up his trump cards for the finale.

At the concert on 6 March the L.S.O. had the night off while Victoria de los Angeles sang mainly German

Lieder and Spanish songs to Gerald Moore's accompaniment. Surely no voice today is a greater joy to hear in its effortless flow of rich, round, creamy tone. Why then was the Albert Hall not filled to overflowing?

J. O. C.

The Jacques Orchestra

Compared with any of the Chelsea programmes, reviewed elsewhere in this issue, John Pritchard's offering at the Victoria and Albert Museum on 28 January, which likewise explored chamber orchestral music of the eighteenth and twentieth centuries, might be thought conventional. Yet it was a well-planned programme, not without enterprise, supplying plenty to enjoy of both composition and performance. The Jacques Orchestra is playing with real verve and efficiency under its new conductor, though its former admirers will be grateful that the founder's achievement is still preserved in its name.

Pachelbel began this Sunday evening concert, in the room which houses the King's Raphael cartoons, with a Chaconne of remarkable inventive, almost Purcellian, persistence; the music has a keyboard, harpsichord, flavour and, from its octave doublings and pizzicati, had evidently been set for strings by a modern hand. An attractive Adagio and Gigue by Galuppi had little in common with Browning's bizarre programme note on the composer's mysterious Toccata, for its Handelianisms were of the most conventional. In more familiar country, Ena Mitchell sang Mozart's 'Exsultate, jubilate' clearly and sympathetically, although one piece of fioritura caught her off her guard.

England and America shared the second half, England with Britten and Howells, America with Barber's Adagio for strings, which is so over-played just now that it might be a good thing if it were locked up in the string quartet where it belongs, and not let out for at least three years. In Herbert Howells's Elegy for viola and strings Margot Stebbing was an affectionate, warm-toned soloist; indeed the whole interpretation radiated affection for a serenely lovely work. The best playing of the evening came in Britten's variations on a theme of Frank Bridge, those prodigious juvenilia whose cleverness does not stale because it always aims at a purely musical end. In the course of a brilliant reading Mr. Pritchard's gestures became more and more theatrical. Perhaps Claudel was right in saying 'The Eye Listens', for whirlwind arms, from whomever you like, detract from musical pleasure.

For the information of those who think of attending this series, there is a cleanly designed, attractive restaurant in the Museum, where coffee and cakes can be purchased in the interval.

London Classical Orchestra

The orchestra which, under Trevor Harvey, gave three concerts at Chelsea Town Hall (January 16, 23, 30) is of chamber dimensions, compounded of familiar, musicianly ingredients. At the first and third concerts, which I attended, the wind and brass playing reached a high standard (the clean, clear timbre of the wind made a splendid effect in Mozart and Haydn); but the ensemble was let down in places by mediocre string intonation. Each programme contained a choice of shortish and unusual items from the eighteenth and twentieth centuries, and there were four first performances (in London or England, not what the French call *créations*, which useful word we could well adopt for purposes of distinction).

Antony Hopkins's Festival Overture, written for Aldeburgh last year, started the series on a jubilant note with its fanfare and March trumpetings, which a quieter section called Recitative, featuring the trumpets (the strings' only partners) in a contrasted vein, separates from the gay finale. Hopkins, like a skilled and resourceful cook, has created something delicious from slender material, an admirable *pièce d'occasion* and no

more. It is time that he produced a full-scale work for the concert-hall. Racine Fricker's Prelude, Elegy and Finale for strings, previously played at Darmstadt and on the wireless, was heard twice in these concerts. Intensely thoughtful and poised music, which still finds time for beautiful and intriguing sonorities, it still has not the tremendous impact of this composer's symphony, or the friendly lyricism of the violin concerto. Also in the last concert of the series was Phyllis Tate's Saxophone Concerto, magnificently played by the Dutch artist, Rinus van Zelm. The most delightful of its movements is the Canzonetta, though between the ingenuous beginning and the ingenious end interest shows signs of languishing, as I found both here and at Hampton Court last year. The remaining movements are slick, winning and sometimes imaginatively poetical. England was further represented by Peter Warlock's haunting 'An Old Song', Ernest Walker's Fantasia Variations on a Norfolk Folk-Song (also known as an effective two-piano piece), the Overture to 'The Masque of Alfred' by Arne, and Richard Arnell's first symphony.

[The concert on 23 January at which Arnell's symphony was performed was noticed in our last issue.]

The Kalmar Chamber Orchestra

Another chamber orchestra; here the predominant factor is youth (though some of the faces are inevitably familiar), and there is artistry and accomplishment in its playing. An enterprising programme-builder had been at work for the concert on 2 February, when at least half the pieces played were not just rarities, but positively unrepresentative ones. The exceptions were Rossini's 'Tancredi' overture, Haydn's symphony no. 86 (one of the Haydn Society's recent publications, but not the novelty that might have been inferred from the programme's proud announcement of the fact), and Walton's charming 'Siesta', which is typical of its period though not of Walton's basic manner. Janaček's suite for strings (1877) could have been an 'Hommage à Dvořák', pretty but unexciting; and Stravinsky's 'Pastorale', whose violin solo Hugh Maguire played with a nice delicacy, goes on being childish for far too long—it is admittedly a very short piece. Schubert's Offertoria, opp. 46 and 47, uninhibitedly ape the manner of Mozart with enchanting results, particularly in the C major one for soprano with clarinet obbligato. April Cantelo's easy vocal production and quick intelligence could hardly have been bettered in this music, in the Wigmore hall (for the voice is not huge); but her words were curiously indistinct, and Latin is an easy language to enunciate.

The performances were lively and efficient, without being insensitive, once they got under way. The conductor, Bernard Jacob who comes from India, seemed unhappy at starts, and his beat tended to follow, not lead the players—a noticeable failing in the Walton, which lingered like a child on the way to bed.

Sixty-eighth Concert of French Music

The inner ear's reaction to the name Fauré is probably a memory of his Nocturnes, or of the middle period songs; it is easy to forget the prodigious evolution he went through in the course of 121 opus numbers, an evolution comparable—as regards idiom—to those of Wagner, Bartók and Schönberg. Any programme, then, which juxtaposes early and late Fauré, orientating the listener *en route* with a familiar middle period work, does a service to musical appreciation; and that is what the concert in Wigmore Hall did on 9 February. With a singer, pianist and string quartet, the ground was laid for a pleasantly varied as well as instructive bill. For the *jeune maître*, there was the delightful first piano quartet, so much Fauré that one is inclined, in between performances, not to remember its Schumannities. The Quatuor Parrenin, a youthful team of serious

enthusiasts, gave a brilliant performance, with Jacques Février deputizing at short notice for Marguerite Long.

Février, a fine musician, was at his best, playing accurately as well as sensitively; the Scherzo, taken at such a rattling pace, can have been no joke. The string quartet op. 121, whose contrapuntal clashes never lose their power to surprise, was played with deep feeling. But Fauré's volatile enharmonic modulations are bound to give trouble with intonation, for listeners and performers alike, and even with a score to help the ear in difficult decisions I felt unhappy, and so I fancy did the Parrenin team.

The singer, Bernard Démigny, offered the cycle 'L'horizon chimérique', op. 118, as an emphasis on the master's latest style, and three better-known settings of Verlaine from op. 58 and op. 83. His silky baritone negotiated high tessitura with expert control, but as an interpreter he was too shy. 'Qu'as-tu fait de ta jeunesse?' asks the singer in 'Prison'; but it would have been as poignant had he sung 'What have you done with the coffee-strainer'. He became less and less restrained as the evening passed, and his second interpretation of 'Diane, Séléné', sung as an encore, showed what we had been missing. Démigny had the advantage of two skilled accompanists; Hubert Greenwood in the Verlaine songs proved a useful supporter, and Jacques Février brought home the poetic points in the later cycle with generous sympathy.

W. S. M.

Mercury Theatre Concerts

Concluding her new series of Sunday concerts at the Mercury Theatre, on 11 February, Miss Anne Macnaghten presented new works by James Iliff and Roger Ellison. Iliff's three pieces for clarinet and piano (1949) are rather tentative and unpolished, two of them in the quasi-jazz style of the twenties, only devoid of its charm, wit and invention, the third an act of 'Homage to Bartók', consisting, or so it seemed, of a disjointed series of stops and starts, virtually barren of tune, and with no rhythmic or harmonic pattern that the ear could make sense of. It was rather what the prejudiced 'music-lover' imagines Bartók really sounds like, but really, in its complete lack of control, the antithesis of all that most truly characterizes him. Ellison was to have been represented with a String Quartet, but as it was completed too late to allow time for adequate rehearsal, his Three Solo Pieces for string trio, which had been given for the first time at a C.P.N.M. concert on 6 February, were repeated. He too appears to revere the same master as Iliff, witness the imitative canonic episodes in the third piece, but he has absorbed his teaching more thoroughly, and seems to have inherited more of his spirit. In each of the pieces a different instrument has the lion's share, but together they form a definite 'work' of considerably greater unity than the title suggests, and there are even references in the third movement to the earlier two. In spite of the absence of anything very new in the musical style and instrumental treatment, the music has a distinct personality, and shows great imagination and control in the use of the thematic material, and a well-developed sense of form.

In choosing her new works, throughout her four concerts, Miss Macnaghten has shown not only enterprise but also a flair for picking winners. There has not been one among the works by young English composers that has not been worth listening to, and apart from Fricker and ApIvor, who are already 'established', she seems to have been very successful in her talent-spotting with David Farquhar, Dorothy Gow, and now Ellison.

Wiener Konzerthaus Quartet

The Wiener Konzerthaus Quartet, which played Schubert and Brahms at Kingsway Hall on 5 February, made it clear that their musical sympathies eminently lie with the classical tradition of Vienna. They will

have no truck with the vehement and aggressive style of playing preferred by many famous quartets, but play (or at least played Schubert) in subdued tones, with a passion that was only intensified by the restraint of its expression. The care that had been lavished on this particular interpretation was obvious from the utter intimacy of communication between the players, and their remarkable technical equality. No instrument dominated, no undue lingering on or emphasis of this or that phrase broke the continuity and consistency of the sound. They were perfectly together in the subtlest dynamic nuances (which were subtle indeed in such an intimate performance) and in their almost imperceptible rubatos, which gave their whole playing such rhythmic elasticity. The finale was not too satisfactory, but Schubertians who think this the fault of the music are perhaps as many as those who think rather that it demands more robust treatment.

Jorg Demus gave a performance of Beethoven's piano sonata in E, op. 109, which shared many of the same qualities. It was what might justly be called objective playing, the work being presented by the pianist rather than through him. A more personal interpretation is perhaps needed to give the listener the full emotional experience that is hidden in the mere notes, and this fine artist will no doubt rapidly develop the confidence to give one. As it is, the performance ranks among the finest, since its control was perfect, and its only care was to present exactly what Beethoven wrote.

Brahms's piano quintet in F minor concluded the concert. Quartet and pianist proved, as was expected, ideally well suited to one another, and the result was a very well-balanced performance. It was a gently, rather than ardently, lyrical Brahms that we were given, and one more than usually likely to command itself to those who find the ardour sometimes rather forced.

Yugoslav Artists

How many Yugoslav composers can the well-informed reader name? A few, perhaps, if he has kept the programme of the concert of Yugoslav orchestral music given in this country some time ago. A recital at Wigmore Hall on 6 February under the auspices of the British-Yugoslav Friendship Society introduced another group of names, of which the enterprising Blom lists four. The descriptive effectiveness and musical resource of Baranovic's 'Black-White' and the dramatic quality of Gotovac's 'Two daughters-in-law from Gorsky Vjenac' distinguished them from their compatriots, although the others seemed by no means negligible. The oldest composer represented was Zajc, with a duet from his opera 'Nikola Subic Zrinjski'. One would have guessed that he was born not later than Glinka; reference to Blom later revealed that he was a contemporary of Brahms, and died as recently as 1914.

More impressive than the Yugoslav composers were the singers who presented them: Vladimir Ruzdjak, a baritone from Zagreb, and Valerija Heybal, a soprano from Belgrade. Even guests of the quality of the baritone are infrequent here. He has a beautifully produced voice, with a great range of volume and colour a little less sonorous low than high, and less expressive soft than loud, but as a whole adequately described by no adjective less than magnificent. His musical and linguistic attainments are worthy of his voice. As a compliment to an English audience he sang two Purcell songs in faultless style and virtually faultless English, as well as songs by Caccini and Gluck in Italian and French, in which he seemed equally at home. (This versatility may be one of the results of Tito's deviation, for singing in decadent Western languages is not encouraged in the other East European democracies.) Only in 'Dichterliebe' was this singer less easy, although this too had excellent moments—'Ich grolle nicht', 'Ich hab' im Traum geweint' (beautifully steady, if a shade inexpressive at the beginning, and

opening out thrillingly later) and 'Die alten bösen Lieder'.

The soprano's voice, if it calls for fewer superlatives, would be a credit to any European opera-house, and her resources of dramatic and vocal inflection seemed inexhaustible. Outside heroic operatic rôles, for which she is obviously cut out, Teutonic Lieder suit her less well than the more folk-like songs of her compatriots, which owed much of their charm to her expressive performance.

Gerald Moore was the unfailingly excellent accompanist, and the organizers (who issued with the programme some extremely good verse translations of the Yugoslav songs) deserve special praise.

Italian Institute

After presenting new Italian music in January, the Italian Institute offered older works on 6 February. Clelia Arcella played sonatas by Galuppi and Cherubini which fully justify our preference for Scarlatti and Clementi. Still further from the English listener's experience were a Rondo by Vento and a Tarantella by Martucci, a virtuoso piece of Lisztian aspiration, and musically more substantial than the composer's reputation would lead one to expect. This well-chosen programme also brought out the best in Pick-Mangiagalli, with his brilliant 'Ronda d'Arielle', and in Pizzetti with the imaginative 'Danza dello Sparviero' from 'La Pisanella'. The pianist has a nice feeling for delicate nuances, and served even the lesser composers well by her sensitive exploitation of what slender possibilities of expression they offered.

London Mozart Players

This small and expert orchestra gave an interesting concert at Chelsea Town Hall on 7 February, including what they believe may have been the first performance, and was almost certainly the first modern revival, of a Horn Concerto in D by Haydn. Dennis Brain made the most of his opportunities in a flexible and expressive solo part that will, one hopes, become a regular feature of his repertory. He was joined by Sidney Sutcliffe, Stephen Waters and Cecil James in a performance of Mozart's Sinfonia Concertante in E flat, for oboe, clarinet, bassoon, and horn (K. App. 9, or according to Einstein, K.297b). The concertante instruments are rather neglected in the first movement, which is not one of Mozart's greater inspirations; but the slow movement and finale bring compensation to the soloists and unmixed delight to the listener.

Haydn's 'La Poule' Symphony, no. 93 and Mozart's no. 33 in B flat completed the concert, which Harry Blech conducted. He communicates his quartet-leader's care for phrasing to the players with the happiest results, but might perhaps dispense with some of the body-swaying, conducting without the baton, and describing the pitch and curve of the tune with weaving gestures of the hands, without sacrificing any of the finesse and musicality of the playing.

Murrill's New Concerto

Herbert Murrill, who as his String Quartet has shown, is a very able and excellent composer, is also a very retiring and infrequent one. It is therefore very surprising that his latest major work should be a second concerto for cello and orchestra. Few enough even of the most prolific composers—instrumentalists excepted—have shown any inclination to write more than one example of a concerto for any instrument other than the piano. From a first hearing, the new work hardly seems more successful than its predecessor, written fifteen years earlier. It was written last year at the request of the Henry Wood Concert Society, and given its first performance at the Henry Wood Birthday Promenade Concert at the Albert Hall on 3 March. The sub-title, 'El Cant dels Ocells' is the name of a Catalan folk-song, which is used in the work, and is supposed to hold some special significance for

Pau Casals, to whom the concerto is dedicated. The apparent weakness of the concerto is a division of aim, an attempt to condense into a single movement the emotional content of a full-scale concerto, without the necessary condensation of thematic treatment. The numerous and varied themes are presented with the leisurely expansiveness proper to a big romantic work, and no sooner has one passed than it is time for the next. When the end is reached, the concerto seems to add up to nothing more than the sum of the themes. It has neither the complex unity of a sonata structure, nor the simple and continuous unity of good rhapsody. The procedure also involves considerable waste of orchestral resource, since the composer employs a full orchestra for the sake of short passages near the beginning and at the end of the work, but scarcely ever uses it between. The lighter orchestral treatment of the other sections is perfectly appropriate, but there is no opportunity for the composer, within his self-imposed formal limits, to reconcile the varying styles of orchestral treatment and attain the balance essential for fully satisfactory effect. One might perhaps call this Mr. Murrill's unfinished concerto. The end is clearly the conclusion that he always intended to reach from his chosen starting point, but the argument that leads there is incomplete. This sketch gives a strong impression that it would be well worth completing.

The soloist was Vera Canning, and the B.B.C. Symphony Orchestra was conducted by Basil Cameron.

Lipatti as a Composer

For a professional pianist of Lipatti's quality to be a good composer is rare today. Yet his *Aubade*, performed for the first time at Kingsway Hall on 5 March, shows a very considerable talent. It is actually a quartet in four movements, for flute, oboe, clarinet and bassoon. The skill with which he writes for the instruments is remarkable, and the full-bodied, balanced sound that he consistently produces, still more so. In addition to this, in itself an unusual achievement (as the repertory of chamber music for wind instruments confirms), the musical material of the work is very individual and inventive. There is conviction and style in the melody and harmony of every bar, and not a ready-made phrase at any point. The full measure of Lipatti's talent as a composer can hardly be judged on this work alone, but it does suggest that had he lived he might have proved—and indeed may yet prove, if his earlier works are brought out—not merely the most original composer Rumania has yet produced, but one worthy of serious international recognition.

The quartet was performed at one of the Mysore concerts devoted to twentieth-century music. The rest of the programme was devoted to known works, some less familiar than others, and mostly French (Roussel's *Joueurs de Flûte*, Debussy's *Sonata for flute, viola and harp*, and Ravel's *Introduction and Allegro*). The exceptions were Bartók's 'Contrasts' and Samuel Barber's *Piano Sonata*, op. 26. The wind and string players were members of the Philharmonia Orchestra, and the pianist was Béla Siki.

Scandinavian Music

On 20 February, at the R.B.A. Galleries, the London Contemporary Music Centre organized a Scandinavian exchange concert, with pieces by three Swedish, three Norwegian, and three Danish composers. If this programme is genuinely representative of Scandinavian music, English music lovers may be glad they live in this *Land ohne Musik*; if not, shame on the selectors. For of the nine works played, seven were deadly dull, and in varying degrees old-fashioned, and an eighth, a piano sonatina by Ingvar Lidholm of Sweden, although refreshingly 'contemporary' in idiom and economical in notes, lacked a sufficiently coherent formal organization to convey a clear idea of what the composer wanted to say. Only the Norwegian Harald Saeverud's three folksy pieces from 'Tunes and Dances from Siljusjö'.

op. 21, were completely successful in both setting out to do something worth while, if modest, and attaining that end. Both of these works were played by Frank Merrick.

A Piano Sonata no. 2 by one of the Danish composers represented at this concert, Niels Viggo Bentzon, was given its first performance in this country at Wigmore Hall on 23 February, by Albert Ferber; but did little more to commend him, and certainly did not gratify the expectations aroused by his *Concerto for Three Pianos and Eight Wind Instruments*, performed at the last I.S.C.M. Festival.

A New Chopin Piece

At Wigmore Hall on 27 February Ronald Smith gave the first performance of a sixteen-bar *Largo* in E flat by Chopin. This, with a *Nocturne* in C minor, also played at this concert, but not quite for the first time, was discovered fairly recently in Paris by Ludwik Bronarski. It is not hard to understand why the *Largo* was not thought worth playing with the *Nocturne* during the centenary celebrations. Mr. Smith, who is a very gifted pianist, also gave the first performance of a suite 'Polonica' by Czeslaw Halski, a composer of Polish origin now living in this country. If not very original, this was pleasantly bright and energetic, with an occasional flash of Polish nationalism showing beneath a predominantly French surface.

A Viola Recital

A recital at the Salle Erard arranged by the W.M.A., and given by Michael Mann (the son of Thomas Mann) and Yaltah Menuhin (a younger sister of Yehudi) was disappointing. Their mainly modern programme reflected the highly developed cultural outlook that might be expected from artists with such a background; but the standard of playing was not high, and the ensemble was still less satisfactory. This appeared to be due to the complete lack, not so much of technical and temporal, as of interpretative and spiritual, unanimity. The best performance of the evening was Mr. Mann's, in a work in which there were no problems of balance to solve. This was Elizabeth Lutyens's fine sonata for unaccompanied viola, op. 5 no. 4, which he played with real fervency and all the considerable technical ability that it demands. This does not mean, however, that the pianist alone was responsible for the inferior effect of the joint performances. The fault too was a joint one, and sounded, whether or not this was the real cause, like the result of insufficient rehearsal.

C. M.

'Pro Musica Antiqua'

The Belgian ensemble 'Pro Musica Antiqua' under its director Safford Cape returned to England on 14 and 15 February to give two concerts in London, one at Chelsea Town Hall, the other at the Belgian Institute, in programmes ranging from thirteenth-century organum to some magnificent five-part madrigals by Monteverdi. The repertory of this group now embraces all the important known works of the mediæval and renaissance periods and its performances have reached a degree of enlightenment that makes it difficult to single out items of special interest. The outstanding experiences of the Chelsea concert were perhaps the *Aria Divota 'Scorgi, Signor'* by Ottavia Durante (1608) for contralto solo with instruments, and a fascinatingly intricate *Ricercar* for recorder and treble and tenor viols by Jacob Obrecht. And nobody who was at the Belgian Institute is likely to forget the inspired singing of the *Kyrie* and *Sanctus* from Byrd's five-part Mass or, in complete contrast, the rollicking drinking song by Orazio Vecchi.

The enthusiastic reception given to Safford Cape and his small group of singers and players shows that they are completely successful in making this seldom-heard early music really popular.

J. L.

Viols from Basel

When the distinguished Consort of Viols from the Schola Cantorum Basiliensis played at Grotian Hall on 15 February under the auspices of the Anglo-Swiss Society of Great Britain they were gracious enough to devote the first half of their programme to Jenkins, Locke and Purcell. A beautifully-moulded performance of three of Purcell's Fantasies showed how brightly this composer's chromatic daring and poetry gleams alongside his compatriots' more cautious idiom. The rest of the programme was mainly French and German. The leader of the group, August Wenzinger, brought true virtuosity as well as style to the last of five succinct pieces for bass viol and figured bass by Marin Marais, himself a brilliant bass viol player, written in the form of fifteen divisions on a ground. If Mr. Wenzinger was also responsible for the attractive realization of the figured bass part for bass and two tenor viols still more laurels must be awarded him. A Divertimento by Haydn, no doubt written for Esterházy's barytone, sounded less well on these old

instruments, whose grave and austere beauty the eighteenth century had unquestionably outgrown.

René le Roy and Friends

An excellent afternoon's entertainment was provided at Wigmore Hall on 17 February by an old French friend, René le Roy who brought, besides his flute, a refreshingly unusual programme of trios and two distinguished compatriots, Jacques Février (piano) and Roger Albin (cello) to help him play them on this first visit to England since the war. Mr. le Roy's ripe, sweet tone with its generous vibrato is far removed from the virginal quality usually associated with the flute in this country, and it enabled pianist and cellist to play warmly and spaciously without fear of overpowering him. Boieldieu, Weber and Haydn may not be great contrapuntists in their trios of op. 5, op. 63 and no. 31 respectively; but their light touch and often exuberant gaiety proved ample compensation. Of the contemporary composers, Schmitt rather than Martinu showed the greater conciseness and charm.

J. O. C.

Music in the Provinces

Belfast—Quintette de l'Atelier on 26 January under the auspices of the Queen's University: Fauré's Quintet in C minor, Weber's Quartet in B flat, the Franck Quintet. Belfast Philharmonic Society's third concert on 9 February under Denis Mulgan: programme included Vaughan Williams's 'In Windsor Forest'.

Birmingham—City of Birmingham Symphony Orchestra (Weldon): 14 January, Elgar's violin concerto (Pougnet); 1 February, Holst's 'The Planets'; 15 February Dvořák's cello concerto (Maurice Eisenberg).

Bournemouth—Bournemouth Municipal Orchestra (Schwarz): 1 February, 'The Planets' and Beethoven's Pastoral Symphony.

Bradford—Hallé Orchestra under Igor Markevitch, Berwald's Sinfonie Singuliére. 10 February, under Paul Kletzki, Britten's Serenade for tenor, horn and strings (John Tainsh and Dennis Brain).

Brighton—Southern Philharmonic Orchestra (Herbert Menges) on 14 January: Haydn, Chausson and Wagner.

Bristol—City of Birmingham Symphony Orchestra (Weldon) on 22 January: Strauss's 'Don Juan' and Campoli in the Mendelssohn and Brahms violin concertos.

Cambridge—Jacques String Orchestra (John Pritchard): 15 February, Stravinsky's 'Apollo Musegète', a Chaconne by Pachelbel.

Chesterfield—The Lemare String Orchestra (Iris Lemare) under the auspices of the Chesterfield Three Arts Society, on 9 January: a prelude and fugue by Moszkowski, Barber's Adagio for strings, Elgar's Serenade, Dag Wiren's Serenade, Fauré's *Après un Rêve* arranged by Lemare.

Dewsbury—The Lemare String Orchestra on 10 January: Arensky's Variations on a theme of Tchaikovsky, Warlock's Capriol Suite, Dag Wiren's Serenade.

Eastbourne—London Philharmonic Orchestra (Boult) on 13 January: Schumann's Symphony in D minor, Holst's 'Perfect Fool' ballet music.

Edinburgh—Scottish National Orchestra (Susskind): 12 January, Mozart's Sinfonia Concertante for violin, viola and orchestra with Norbert Brain and Peter Schidlof, Vaughan Williams's Pastoral Symphony; 26 January, under Hans Schmidt-Isserstedt, Werner Egk's French Suite, Brahms's no. 1 Symphony, Mozart's, 'Prague'. 16 February, Ravel's 'Mother Goose' Suite, Stravinsky's (1945) Symphony (first performance in Scotland). Malczynski in Rachmaninov's third piano concerto.

Glasgow—Scottish National Orchestra (Susskind): 6 January, Tchaikovsky programme including 'Manfred'. 13 January, Mozart's Sinfonia Concertante for violin and viola, Vaughan Williams's Pastoral Symphony. 10 February, Mahler's 'Das Lied von der Erde' (Elsa Steinova, Richard Lewis). 17 February, Stravinsky's Symphony, Ravel's 'Mother Goose' Suite. The Alban Trio on 11 January, Smetana and Dvořák, C. Thorpe Davie's Sonata in E flat for violin and piano and Norman Fulton's Sonatina for piano.

Haslemere—17 February, Scenes from Shakespeare comedies; songs and dances were performed with music on virginals, viols and recorders, by a troupe of professional actors (led by Miss Thea Holme) and the Dolmetsch family.

Ipswich—3 February, the London Wind Trio in Bach, Beethoven, Mozart, Milhaud, Bartók, Ibert.

Kendal—Lemare String Orchestra (Iris Lemare): 8 February, Holst's Fugal Concerto, Concerto for trumpet and strings by John Addison.

Leeds—Leeds University Musical Society presented Vaughan Williams's 'The Shepherds of the Delectable Mountains' on 29 January—1 February. The programme included also Mozart's 'Bastien et Bastienne' and excerpts from Purcell's 'The Fairy Queen'. A. J. Creedy produced and James Brown conducted. Quintette de l'Atelier, under the auspices of the Huddersfield Music Club, on 24 January: Florent Schmitt's op. 97—'A tour d'Anches'.

Liverpool—Liverpool Philharmonic Orchestra: 30 January, under Gruner-Hegge, Martinu's violin concerto (Henry Holst), Kjempesvise-slatten by Sæverud. 13 February, under Enrique Jordà, Strauss's Suite 'Le Bourgeois Gentilhomme', Turina's 'La Procesión del Rocío' and Bax's third symphony. The Welsh Choral Union sang 'Israel in Egypt' under Sargent on 17 February.

Manchester—Vienna Philharmonia Piano Quintet on 22 January. Hallé Orchestra under Paul Kletzki, 14 February, Mahler's fourth symphony with Margaret Ritchie.

Newcastle-upon-Tyne—Bach Choir Society's concerts: 6 December, Mozart's Sinfonia Concertante (Pougnet and Watson Forbes), Fauré's Requiem. 10 February, Bach's Cantatas 150 and 182, and Concerto in G minor for harpsichord and strings (Joseph Saxby), Telemann's concerto for recorder and strings (Carl Dolmetsch). Quintette de l'Atelier on 22 January, Brahms, Dvořák and Schubert.

New Earswick (Yorks)—Lemare Orchestra, 7 February, Holst's Fugal Concerto, Arensky's variations

on a theme of Tchaikovsky, Dag Wiren's Serenade, Grieg's Holberg Suite.

Norwich—Norwich Chamber Orchestra (Cyril Pearce), 8 February, Herbert Howell's Elegy for viola (Reginald Tuddenham), string quartet and string orchestra, Gordon Jacob's concerto for bassoon (Anne Joseph) and strings. Recital by Elsie Edmunds (violin), Rippiner Heath (cello), and Elizabeth Walker (piano) on 25 January: Sammartini, Haydn, Brahms, Schubert, Beethoven.

Nottingham—City of Birmingham Symphony Orchestra (Weldon) on 12 January. The Boyd Neel Orchestra on 18 January: Vaughan Williams's Fantasia on a theme of Tallis, Turina's Rhapsodica Sinfonica (Kendall Taylor).

Oxford—Oxford Ladies' Musical Society, on 28 January. Bernard Naylor's setting of four poems by Cecil Day Lewis (Helen Anderson), Kenneth Leighton's third piano sonata, Bach and Schubert. The MacGibbon Quartet on 11 February; quartet by Shield (one of a set of six recently discovered in the British Museum), Elizabeth Maconchy's fifth quartet. The Oxford Bach Choir and Orchestra (Dr. Thomas Armstrong) in Beethoven's Mass in D on 15 February. The Choir sang 'with sincerity as well as technical proficiency'.

Petersfield—Petersfield Orchestra (Miss Kathleen Merritt) on 27 January: Elgar, Vivaldi, Parry's 'Lady

Radnor' Suite and a Concertino for piano and strings by Philip Cannon with Joseph Cooper as soloist.

Reading—Reading Symphony Orchestra (John Fry) on 9 February, Sibelius's seventh symphony, Brahms's 'Tragic' Overture.

Rotherham—Yorkshire Symphony Orchestra (Maurice Miles), on 18 February, music from the operas of Verdi, Puccini and Wagner.

Sheffield—The Hallé under Paul Kletzki at a Philharmonic concert on 2 February, Britten's Serenade for tenor (Peter Pears), horn (Dennis Brain) and strings, Ravel's second 'Daphnis and Chloe' Suite. Parr Chamber Concerts, 13 January, Serenade in F by Brent-Smith, Suite of pieces by F. Couperin arranged for wind trio by R. Maldwyn-Price.

Southampton—London Philharmonic Orchestra (Boult) on 4 January: Beethoven's 'Egmont' Overture, Holst's 'The Perfect Fool' ballet music, Tchaikovsky's fourth symphony. Boyd Neel String Orchestra under the auspices of the Southampton and District Music Club on 16 January: Ireland's Concertino Pastorale, Tchaikovsky's sextet 'Souvenir de Florence' arranged by Boyd Neel.

Tavistock—Courtenay Singers (Archibald J. Marcom) on 31 January, motets of Palestrina, Tye and Byrd, anthems by Oldroyd, Rubbra and Vaughan Williams.

MISCELLANEOUS

Novello v. Hinrichsen

This was an action brought by Messrs. Novello against Hinrichsen Edition Ltd., and Max Hinrichsen for alleged infringement of copyright. The circumstances (which are here briefly stated) were as follows. During the latter part of the nineteenth century the business of C. F. Peters, Leipzig, came into the hands of the Hinrichsen family, and from 1901 Henri Hinrichsen was the sole owner. His son Max Hinrichsen went into partnership with Henri, but in 1937 came to England to escape the Nazi persecution of the Jews. In that year an agreement was made by which Novello became agents in the United Kingdom for the publications of the Peters firm. There was no transference of copyright, and the agreement was exclusive in the United Kingdom. Under a German decree of December 1938 the Hinrichsen family were dispossessed of their property in the firm of Peters, which passed into the hands of two persons nominated by the Nazis. The greater part of the purchase price (one million Reichsmarks, a patent undervaluation) was withheld to cover taxes and the price of permission to leave the country. In February 1940 and June 1948 Messrs. Novello obtained licences to publish certain works that had been the copyright of the Peters firm, these licences being granted by the British authority that had power to deal with enemy property of the relevant nature (the Comptroller of Patents). The grounds of the action brought by Messrs. Novello were that these works were about to be published in the United Kingdom by Hinrichsen Edition.

The case was heard in the Chancery Division during December and January before Mr. Justice Wynn-Parry. His Lordship held that the process by which the Peters property had been transferred to Nazi hands amounted to confiscation and was such that no British court would consider it valid with regard to matters that came under the court's jurisdiction—in this case the right to publish copyright music in the United Kingdom. When Henri Hinrichsen died in 1942 he was, as far as the court was concerned, in possession of the rights in question as head of the Peters firm, and the testamentary dispositions by which these rights were assigned to Max Hinrichsen were valid in English law. In the course of a hearing that lasted nineteen days a great number of legal points were raised. These were

fully dealt with in his Lordship's summary, and the result was that judgment was given for the Defendants.

The B.B.C.'s 'King Arthur'

Many lovers of Purcell no doubt cherish the memory of a fine studio performance of 'King Arthur'—with a double cast of actors and singers—on the Third Programme in January 1949. More recently, on 21 February, the B.B.C. transferred the work simultaneously to the Home Service and the Royal Albert Hall. In the Hall, the result could scarcely be reckoned a success.

Julian Herbage, faced with the task of compressing the work within the bounds of the Home Service schedules, preserved nearly all the music but cut out altogether the lengthy spoken dialogue. Here, in fact, was King Arthur without the King—who, like nearly all the principal characters in Dryden's text, does not sing. The function of continuity was shifted from the platform to the programme-notes, and the music was resolved into a mere suite of numbers.

As such, 'King Arthur' will not stand. The score indeed contains such glories of English song as 'Fairest Isle' and 'How blest are shepherds'; but there are other passages—in the opening scene, for instance—which in the concert-room today can be little more than quaintly interesting. It is different in the theatre: for, though Dryden's dialogue and stage conventions are now outmoded (as a Cambridge University production showed in August 1949), yet the visual impression at least provides a meaningful framework for the music. Whereas when a lady and two gentlemen in modern evening dress proclaim themselves to be Ancient British priests sacrificing animals to Woden, the sight strains credulity beyond even the experience of a Wagner evening at Covent Garden. Presumably the performance aimed not at the gratification of scholars but at revealing Purcell's genius to the ordinary intelligent music-lover. Then it would have been better to preserve some semblance of dramatic presentation—if necessary, by having a new narration written, suitable for declamation between the items by an actor in the rôle of Chorus. Alternatively, the drama could be freely set aside, and a shorter and more discriminating selection of the music given.

The performance was inadequate. Among the soloists (Gwen Catley, Marjorie Avis, Nancy Thomas, Parry Jones, and Owen Brannigan) the absence of a male alto was a genuine handicap. Some solo passages sounded under-rehearsed, and others were not fully audible. Nor did there seem much sympathy with Purcell's style. Only Mr. Brannigan, despite some difficulty with his higher notes, achieved something like a reasonable blend of easy delivery, full tone, and conviction of manner. The B.B.C. Choral Society and Symphony Orchestra also took part, and Sir Adrian Boult conducted.

A. J.

'The Triumph of Virtue'

Under this title the London Opera Club presented 'Il Trionfo dell' Onore', by Alessandro Scarlatti, at the Fortune Theatre on 19 and 20 February. The version was that prepared and translated by Geoffrey Dunn for the Pollards Opera Festival (Loughton, Essex) in 1937. Mr. Dunn now supervised the staging of this, the first London production. Stanford Robinson, who conducted, also edited the orchestral parts—two oboes, strings, and harpsichord continuo, as Scarlatti demanded. The opera proved a pleasant novelty, but hardly more. The limitations of the *da capo* aria as an operatic form were made apparent, and the music itself was more remarkable for its flow and ease than for any quality of impressiveness or dramatic aptness. Here, of course, a modern audience is penalized by the gift of hind-sight: it is too easy to see the characters of this comedy (given originally at Naples in 1718) as trial models for a Leporello or a Donna Elvira. But it would be wrong to seek here the immediacy with which Mozart, even in comedy, goes to the heart; here the obvious plot and stock characters—young rake, elderly miser, flirtatious maid-servant, amorous old woman—are the means simply to an agreeable musical diversion. Part of this diversion consists of a nice guying of serious opera: one lovesick maiden is for ever asking someone to kill her—for which purpose Mr. Dunn had her produce a very, very small dagger. In this rôle Marjorie Thomas achieved a stylishness which was the best thing in the evening's performance. Philip Hattey, his height enhancing his portrayal of the bragging but cowardly Bombarda, also did well. Among the rest of the cast there was considerable vocal weakness; and there was a disappointing performance (in the part of the maid-servant) even from Rose Hill, who has elsewhere shown that she can almost combine the voice of a Grandi with the wink of a Gingold.

A. J.

The International Music Association

A London centre in the form of a club will be opened during April. This will provide a concert-room, library, reading-room, restaurant, bar, billiard-room, studios and lounges and an information section at the disposal of members and visitors. It is hoped that the club will be specially useful to musicians from the provinces. Membership is open to musicians and to a limited number of those closely connected with the musical world. The subscription for country and overseas is two guineas and for town five guineas annually. Particulars may be had from the Secretary, I.M.A., 14 South Audley Street, W.1.

Geoffrey Bush and Bruce Montgomery

An interesting programme of works by Geoffrey Bush and Bruce Montgomery is to be given at Wigmore Hall on 26 April. The orchestral pieces are a *Divertimento* for strings by Bush and a *Concertino* (which has been heard before) by Montgomery. The first concert performance will be given of Bush's 'Four Songs from Herrick's Hesperides' for baritone and strings; the first performance of 'Venus' Praise' (eight poems by various authors) for mixed chorus and

strings by Montgomery; and the first public performance of 'A Summer Serenade', by Bush, for tenor, chorus, piano, strings and timpani (seven poems by various authors). The performers are a section of the South London Bach Choir (Dr. Paul Steinitz), the strings of the London Classical Orchestra, Eric Parkin (piano), David Galliver (tenor), and Donald Munro (baritone). The conductor is Trevor Harvey.

The works by Geoffrey Bush are published, or about to be published, by Elkin; those of Bruce Montgomery by Novello.

George John Vandaleur Lee

Mr. St. John Ervine writes:

Readers of Bernard Shaw's biographies and the autobiographical passages in the prefaces to several of his works will remember that George John Vandaleur Lee played an important part in Shaw's early life; but there is no reference to Lee in any biographical dictionary that I have been able to consult. He was leader of an orchestra and a teacher of voice-production in Dublin in Shaw's boyhood. In 1872 he left Dublin to open a school of voice-production in a flat in Park Lane, London, which eventually degenerated into a primitive night-club.

In 1876, Shaw, then twenty, 'ghosted' for him as musical critic on a paper called *The Hornet*, which died a sudden death in consequence of his criticisms. A few years later, Lee himself died.

I wish to learn, if I can, where and on what date, Lee was born; and where and on what date he died. His death, I fancy, occurred in London, but I am guessing this. If any of your readers can give me this or any other information about Lee, I shall be grateful for it.

Letters to the Editor

We regret that we are compelled to hold over several pages of interesting correspondence.

Bristol University

Until now music has been studied only as part of a general arts course. If the Court of the University approves it will shortly be possible to obtain the degrees of Bachelor of Music and Doctor of Music from Bristol. The new arrangements will provide for specialization in music for students who have already taken a B.A. degree.

South Place Sunday Concerts

Arrangements for April are as follows: (1) Gibbs String Quartet in Haydn, Beethoven and Bloch no. 1; (8) Element String Quartet in Haydn and Beethoven and with Sidney Sutcliffe in Hawthorne Baker's oboe quintet; (15) MacGibbon String Quartet in Walton and with Frederic Jackson in Brahms's piano quintet; (22) Kantrovitch String Quartet in Schubert and Bliss with Jack Brymer in the Mozart clarinet quintet; (29) New London String Quartet in Mozart, Beethoven and Smetana (concert in aid of the Musicians' Benevolent Fund). Concerts are held in the Conway Hall, Red Lion Square, W.C.1, and begin at 6.30. The price of admission is one shilling.

Among new British works to be heard at the R.B.A. Galleries are Stanley Bate's oboe sonata (James MacGillivray, 11 April), John Frost's Poems of Barbary and Bate's string quartet no. 2 (Maurice Bevan, John Frost Quartet, Integer String Quartet, 19 April), Eva Ruth Spalding's string quartet and songs (Alef Quartet and Sophie Wyss, 26 April), Ian Parrott's piano trio (London International Trio, 24 May) and Newell Wallbank's flute sonata (Winifred Gaskell, 1 June). Details of the twenty-five concerts arranged may be had from Nicholas Choveaux, 28 Bury Walk, S.W.3.

The British Council has arranged a series of eleven six-day Festival of Britain courses, to be held in London between June and September, designed to illustrate or supplement the Festival programme for overseas visitors with special interests. One on Contemporary British Music takes place on 3-9 June. Particulars may be had from the Director, Courses Department, The British Council, 65 Davies Street, W.1.

Mr. Richard Capell has been appointed a member of the Arts Council for four years.

On and after 1 May the price of *The Strad* will be increased to ninepence.

International Competition for Musical Performers, Geneva

This festival is held in collaboration with Radio Geneva and the Swiss Romand Orchestra at the Geneva Conservatory of Music from 24 September to 7 October, and is for voice, piano, sonatas for piano and cello, flute and horn. Executants of any nationality may compete but must be over fifteen and under thirty years of age on 1 October of this year. There will be three stages instead of the usual two: (a) eliminatory, (b) awards of diplomas and medals, (c) final performance with orchestra for the determination of money awards. The latest date of entry is 14 July. Prospectus, entry form and all information may be had from the Secretary of the Festival, The Music Conservatory, Geneva.

OBITUARY

We regret to record the following deaths:

IVAN PHILLIPOWSKY, pianist, in London, on 9 February, aged fifty-five. He was born in Calcutta and toured India as an infant prodigy. He settled in London and studied under York Bowen and Matthay. His first London recital was given in 1919 and in the following year he joined the staff of the Tobias Matthay Pianoforte School.

MAURICE ALEXANDER, violinist, in Bristol, during February. He was one of the founders of the former Bristol Symphony Orchestra which he sometimes conducted and was one of the promoters of the Clifton Chamber Concerts at which he was principal violinist. He had also an extensive teaching practice.

ERNEST HUTCHESON, pianist, conductor and teacher, in New York, aged seventy-nine. He was born in Melbourne, Australia, and toured there as a child pianist. He entered the Leipzig Conservatorium at the age of fourteen and studied under Reinecke, Zwintscher and Jadassohn. He settled in Weimar when he was nineteen and his high reputation resulted in an invitation to teach at the Stern Conservatorium in Berlin, which he accepted, staying there for two years. In 1900 he went to the Peabody Conservatory in Baltimore as chief piano teacher, resigning in 1912. In 1914 he settled in New York and became Dean of the Juilliard Graduate School in 1927, Dean of the Institute of Musical Art in 1933, and in 1937 he became president of the entire institution. Hutcheson was the first to give a consecutive series of piano concertos in fifty broadcasts over a coast-to-coast network.

JOSEPH COLEGROVE, in Oxford, recently, at the age of eighty-six. He had been for many years secretary of the Oxford Philharmonic Society when it was amalgamated with the Oxford University Bach Choir under the direction of Sir Hugh Allen. Mr. Colegrove remained joint secretary of the Oxford Bach Choir for forty years and was elected vice-president. He was actively engaged in almost every aspect of musical life in the City and University.

GEORGE OLDROYD on 26 February. An appreciation will be found on p. 173.

During the Last Month

Published by NOVELLO & Co. Limited

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LAKE, HAROLD.—O Lorde, the maker of al thing. Anthem for s.A.T.B. (unaccompanied). No. 1297 *Musical Times*. 6d.

NOVELLO'S BIOGRAPHIES.—Bizet by Edward Lockspeiser. 9d.

Published for the H. W. GRAY Co., New York

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wak - ing, guard us, guard us

save - us, O Lord, guard us

save - us, O Lord, guard us

save - us, O Lord, guard us





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SAVE US, O LORD, WAKING

sleep - ing, _____ that a - wake, _____ that a -

sleep - ing, _____ that a - wake, _____ that a -

sleep - ing, _____ that a - wake, _____ that a -

sleep - ing, _____ that a - wake, _____

wake _____ we may watch _____ with Christ, _____

wake _____ we may watch _____ with

wake _____ we may watch, _____ may watch with

that a wake _____ we may watch with

SAVE US, O LORD, WAKING

Christ, — and a - sleep, — and a -
f Christ, — and a - sleep, — and a -
f Christ, — and a - sleep, — and a -
f Christ, — and a - sleep, — and a -
f Christ, — and a - sleep,

sleep we may rest,
 sleep, — and a - sleep we may
 sleep, — and a - sleep we —
 — and a - sleep we may

SAVE US, O LORD, WAKING

poco rall.

we may rest in peace, we may
rest in peace, we may
rest in peace, we may
rest in peace, we may

poco rall.

a tempo

rest in peace, we may
rest in peace, we may

poco rall.

a tempo

rest in peace, we may
rest in peace, we may

poco rall.

rest in peace. A men.
rest in peace. A men.

poco rall.

rest in peace. A men.
— in peace. A men.

poco rall.

rest in peace. A men.

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18 June to 14 July in England and Wales.

The WRITTEN EXAMINATION is on Wednesday, 20 June (5 p.m.). ENTRY FORMS and Syllabuses may be obtained on application, preferably by postcard, from:

THE SECRETARY,
14 Bedford Square, London, W.C.1.

Telephone: Museum 4478. Telegrams, Musexam Westcent London.

COLLEGE OF ST. NICOLAS

Warden: G. H. KNIGHT, M.A., Mus.B., A.D.C.M.

SPECIAL COURSES 1951

Clergy and Lay Readers, June 11th-16th

Country Choirmasters, July 2nd-7th

Town Choirmasters, July 16th-23rd.

Complete list on application to

THE SECRETARY, R.S.C.M.

ROPER HOUSE, ST. DUNSTAN'S STREET, CANTERBURY

SURREY COLLEGE OF MUSIC

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3 Open Foundation Scholarships in any Musical Subject.

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Last day for entries 30th June, 1951. Auditions July.

Full particulars from The Secretary, Surrey College of Music, Ewell, Surrey. Tel. Ewell 6062.

ROYAL ACADEMY OF MUSIC

MARYLEBONE ROAD, LONDON, N.W.1

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can be taken in all musical subjects, Speech and Drama and Mime. Examinations during Easter, Summer and Christmas Vacations. Provisional dates for next session 6th-14th September. Last day for entry 30th June. The new syllabus may be obtained on application.

PROSPECTUSES, SYLLABUSES and all information from

L. GURNEY PARROTT, Hon. F.R.A.M., Secretary.

THE ROYAL COLLEGE OF ORGANISTS

KENSINGTON GORE, LONDON, S.W.7

Patron: HIS MAJESTY THE KING

President: PROF. ERNEST BULLOCK, C.V.O., D.Mus.

DIPLOMA EXAMINATIONS (A.R.C.O. and F.R.C.O.), JULY 1951 (LONDON) and JANUARY 1952 (London and Glasgow). The syllabus may be obtained on application to the College.

JULY 1951, LONDON, LATEST DATES FOR ENTRY. Last day for receiving membership proposal forms and examination entry forms (*with fees*) for new members, Thursday, May 17th. For present members: for Associateship examination, Thursday, June 7th; for Fellowship examination, Thursday, June 14th. No names will be accepted after the above dates, and all entries must be made upon the special form provided for that purpose.

ORGAN PRACTICE. The charge for organ practice (*members only*) during May and June is 3s. per hour. All reservations must be paid for at the time of booking.

ORGAN PRACTICE—SPECIAL ARRANGEMENTS. For the convenience of members who are engaged during the day, the organ will be available for practice from May 16th until June 29th on Tuesday to Friday evenings from 5 p.m. to 6 p.m., or from 5 p.m. to 7 p.m. Bookings from 6 p.m. to 7 p.m. alone will not be accepted. The charge is 3s. 6d. per hour, which must be paid at the time of booking.

WHITSUN VACATION. The College will be closed from Saturday, May 12th, to Tuesday, May 15th (both days inclusive).

J. A. SOWERBUTTS, Hon. Secretary.

GRESHAM COLLEGE, Basinghall Street, London, E.C.2. Four Lectures by Mr. Peter Latham, M.A., B.Mus. (Oxon), F.R.A.M. (Gresham Professor in Music) on 'BACH'S ST. MATTHEW PASSION' (II) on Monday to Thursday, May 21 to 24. The Lectures are FREE and begin at 5.30 p.m.

SAVE US, O LORD, WAKING

poco rall.

we may rest in peace, we may
rest in peace, we may
poco rall. may rest in peace, we may
rest in peace,
poco rall. a tempo

poco rall.

rest in peace. A - men.
rest in peace. A - men.
rest in peace. A - men.
— in peace. A - men.
poco rall.